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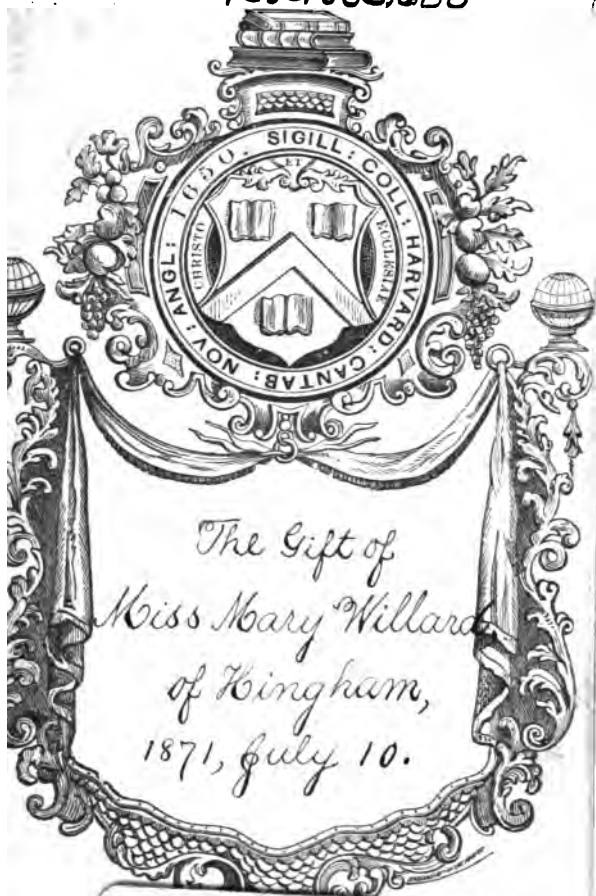
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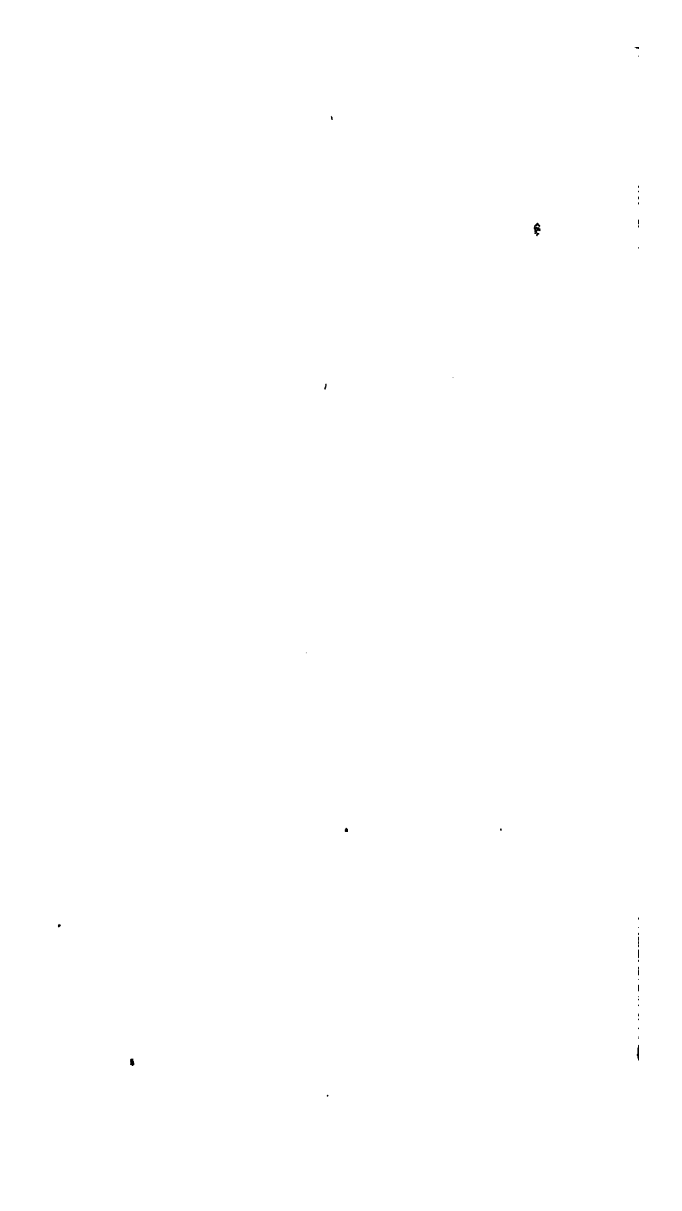


The Gift of
Miss Mary Willard
of Hingham,
1871, July 10.

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©

R H E T O R I C,
OR THE
PRINCIPLES
OF
E L O C U T I O N
AND
R H E T O R I C A L C O M P O S I T I O N .

————— 1776-1859.
BY SAMUEL WILLARD, D. D. A. A. S.
—————

B O S T O N ,
LEONARD C. BOWLES.
1830.

1871, July 10.

9280.830.600 Gift of
Miss Mary Willard,
of Hingham.

DISTRICT OF MASSACHUSETTS, to wit :

District Clerk's Office.

BE IT REMEMBERED, that on the twenty ninth day of December A. D. 1829, in the fifty fourth year of the Independence of the UNITED STATES OF AMERICA, Samuel Willard, of the said District, has deposited in this office the title of a book, the right whereof he claims as author, in the words following, to wit :

Rhetoric or the Principles of Elocution, and Rhetorical Composition. By Samuel Willard, D. D. A. A. S.

In conformity to the act of the Congress of the United States entitled ' An act for the encouragement of learning, by securing the copies of maps, charts, and books to the authors and proprietors of such copies during the times therein mentioned, ' and also to an act, entitled, ' An act supplementary to an act, entitled an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned ; and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.'

JNO. W. DAVIS, { Clerk of the District
of Massachusetts.

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P R E F A C E.

THE following treatise on Elocution, as well as that on Composition, was written, transcribed, and prepared for the press before the month of June, 1821. The delay of publication has arisen solely from the fear, that the public mind was not yet sufficiently engaged in the subject, to indemnify the author or publisher for the inevitable expense. It is now published with few and slight emendations and additions, which, so far as they are borrowed from other books, are all quoted and acknowledged in their proper places. This simple fact is stated, lest the peculiar coincidences between the system here presented, and that of Rev. Dr. Porter's "Analysis of Rhetorical Delivery," should excite in the reader a suspicion, that one author has borrowed too freely from the other.

The Analysis of Dr. Porter is a work of preeminent merit, on a subject deserving of far greater attention, than it has ever yet received. To me it seems more correct,

more practical, and more thorough, than any book before extant, which has ever fallen within the compass of my inquiries. With this concession it may be asked, why I am not content with such a book? why publish another? To this inquiry, several answers may be given.

1. The Analysis is too large, and, of course, too dear a book to be so generally used, as the public good requires.

2. It was designed particularly for preachers and other professional men, and consequently it contains many things, which are not applicable to common life.

3. While the Analysis contains many excellences, which I can hardly expect to equal, it is in some few things, I conceive, incorrect, and in several others capable of material improvement, either in practical principles, or philosophical deductions, particularly on the subjects of Emphasis and Intonation.

If there be any merit in the treatise on COMPOSITION, any preeminence above other books on the same subject, and especially the abridgment of Dr. Blair, it is chiefly that of brevity and adaptation to general use. The abridgment of Dr. Blair contains many things, which belong no more to Rhetoric, than they do to other fine arts. And many other things, which, though they may be improving to professional men, or students in a college, it is very absurd to make the subjects of catechetical exercises for

the pupils of academies, or mere English schools. Both the following Essays are particularly designed for those, who would be thoroughly prepared for teaching common schools. At the same time it is hoped they will deserve in some measure the attention of all, who would adorn the learned or the polite circle, the parlor, the pulpit, or the bar.

It is not an easy thing to reduce the principles of any art to a *perfect system*, and the author is not so vain as to suppose, that the analysis of elocution here presented to the public is free from inaccuracies and defects. In some parts of that analysis he has sought in vain for any immediate assistance from any author, that has come to his knowledge.

A considerable part of the examples and praxes in the several parts of the work are taken from the Holy Scriptures. If any apology for this be required, it is contained in the following reasons :

1. That pertinent examples from the scriptures were in general most familiar to the author :

2. That they seemed to comport best with the gravity of his profession :

3. That the reader could be more easily referred to the Bible than to almost any other book : and

4. That the Bible contains a richer variety of rhetor-

ical and sentimental beauties than any other book ; and it is a worthy object, when opportunities favor, to present these beauties to the scholar and the man of taste.

BOOK I.

PRINCIPLES OF ELOCUTION.

INTRODUCTION.

BY ELOCUTION, in the modern use of the term, IS TO BE UNDERSTOOD THE PRONUNCIATION OF SENTENCES EITHER IN READING OR SPEAKING.* As well observed by Dr. Abercrombie, [Port Folio, July, 1810.] "Reading should be considered, as nothing more than speaking at sight, by the assistance of letters." So far then, as the voice may be concerned, TO SPEAK WELL AND TO READ WELL, ARE ONE AND THE SAME THING. The principles, contained in the following treatise, therefore, may with equal fitness be applied to either.

*When this book is used in schools, those definitions and rules which are printed in capitals, should be committed to memory.

An attempt to reduce the principles of reading to a theoretic system of any considerable extent, is, I am aware, regarded by many, as impracticable and useless. It is said, that the oral expression should in all cases be adapted to the sense, and that as the latter *is*, so the former *should* be infinitely various; and therefore not to be regulated by specific rules. It is true, the sentiments we may have occasion to read, *are* infinitely various; and it is impossible to define by any rules, that can be given, all the diversities, a perfect elocution may require. But the like may with equal truth be affirmed of *music*, and almost every art that can be named. The questions, to be solved by *arithmetic*, are infinitely various; but still there are many analogies among them, whereby they are rendered susceptible of rules, the utility of which it were folly to deny.

Some perhaps may imagine there is a wide difference between the principles of arithmetic, for instance, and those of elocution; apprehending that the former, but not the latter are derived from nature and unalterable truth, to which as a standard they may always be referred. I think,

however, it may be made to appear, that there is no practical difference between them. I will not say that certain qualities, or forms, or relations of sound are *naturally* suited to express and to produce certain affections or emotions of mind; but, if they be not so from nature, they are so from *habits*, so early and so general, as are not to be distinguished from nature itself. The genuine principles of elocution, like those of natural philosophy, are founded entirely on experiment and observation. To determine, how a particular sentiment or sentence should be uttered, we are to inquire, how those of a similar kind *are* uttered, in common conversation, where nature is unbiased and unrestrained; and where, so far as the grand essentials of expression are concerned, there is a general agreement of all classes, from the most illiterate to the most learned; all having the like emphases, the like inflections, and the like intonations.*

*In regard to the general agreement, it is observed by Dr. Abercrombie, (Lect. 111.) 'There are few people, who speak English with ease, who have not the most accurate use of emphasis and tone, when they utter their sentiments in common discourse.' There is little need

But again; if to read naturally and to read well are one and the same thing, as also to read *unnaturally and to read ill, it may be asked, What need of particular rules? why not leave the learner to the influence of nature, without any other guide? To this I answer, Because unnatural habits of reading have become so †inveterate and so general, that scarcely one of authorities, however, on a fact, which is notorious to every person of discernment and observation.

*Says Mr. Sheridan, 'Where truth is concerned, the very faults of a speaker, which seem natural, are more agreeable to the hearer, than such beauties, as are apparently borrowed; in the same manner, as the most indifferent natural complexion is preferred by those, whose taste is not corrupted, to the finest painted skin.' Lect. 7. On Elocution.

†The following representations of Mr. Sheridan are too generally descriptive of our own country at the present day. 'In this' (the art of Reading,) 'there are few that succeed even tolerably.' 'The art itself has always been in the lowest state among us, and this proceeds from a method of teaching it, erroneous and defective to the last degree.' (Lect. 1, Art of Reading.) 'I appeal to the experience of mankind, whether in general any thing else be taught, but the pronunciation of words, and the observation of the stops.' (Lect. 5.) 'We are taught to deliver our own exercises, or the works of others, with little or no variation of voice, or else with some disagreeable, discordant cant, applied to all sentences alike.' (Diss. 2.)

in a thousand seems capable of drawing an accurate comparison between his reading and his colloquial modes of expression. It is in elocution, as in morals and manners. Men often violate the general rules, they profess to regard, without the least apprehension of such violations; and if they had no other means of correction, than those general rules, their faults would rarely, or never be corrected.

Finally ; it may be said, that children may be taught to read by *example*, long before they are capable of understanding theoretic rules ; and this may be objected to the utility of such rules. What is said of children, I would not only acknowledge, but strenuously maintain. By all means let children be taught by example ; or rather, I would say, let them always be thoroughly *prepared* for the lessons, they are to read, before they attempt them. Let them be previously acquainted with the meaning and the pronunciation of every word ; and then, if not prevented by *false* instruction, they will generally read as they should ; and, if in any instance they fail, an example from their instructor will immediately correct them. But these exam-

ples must be better than are generally set, or they will enhance the defect. It is for *adults*, it is for those who would be correct *teachers*, these principles are chiefly designed. Could a competent number of persons be reclaimed from unnatural, affected, and mechanical habits of reading, to supply our schools for ten successive years with suitable instructors, they would doubtless put things in so different a posture, as would thenceforth make a recurrence to theoretic principles less needful, though such principles might always be as useful in elocution, as they are in grammar.

PART I.

My design in this Part is to analyse the general subject of elocution, and then suggest, in relation to each constituent part, such rules and observations, as may seem to be of practical use.

ESSENTIAL PROPERTIES OF GOOD READING.

GOOD READING REQUIRES A WELL FORMED VOICE, A FULL, BUT NOT AN EXCESSIVE QUANTITY OF SOUND, DISTINCT ARTICULATION, CORRECT PRONUNCIATION, APPROPRIATE TIME, WELL DISTRIBUTED PAUSES, RATIONAL EMPHASES, NATURAL INFLECTIONS, AND EXPRESSIVE INTONATIONS. Of these several properties I shall treat in the following sections, more or less diffusely, as the nature of each may seem to require.

SECTION I.

OF THE GENERAL FORMATION OF THE VOICE.

The ear is gratified, or offended in ten thousand degrees by various sounds, no less than the palate by different flavors; and the countenances of men are scarcely more various, than the qualities of their voices.

Nature, indeed, bestows her gifts on different persons in very unequal proportions; but there is hardly any natural talent, more susceptible of improvement, or depravation, than the voice. By different modes of treatment, one becomes

better, and another worse ; though, with the same cultivation that which is naturally good, may forever maintain its superiority to those, which are naturally faulty or defective.

That the voice under the tuition of a delicate ear is capable of vast improvement, is known to every person of taste in eloquence or vocal music, and has been demonstrated by innumerable examples ; of which none is more remarkable, than that of Demosthenes ; who, with a voice originally feeble and faulty, became the most impressive orator, the world has ever produced.

The most essential properties of a good voice are the following, viz. rotundity, fulness, smoothness, flexibility, and strength. On each of these I shall offer a few remarks.

First ; I observe that *rotundity* or *roundness* is a fundamental property in a good voice ; rendering it more susceptible of polish, and more tolerable without it, than it would otherwise be. Asperities in a flat voice correspond to the teeth of a saw, which are far more suited to lacerate or wound than the spiral furrows on a screw, which are analogous to them.

Rotundity of voice depends on *habit*, not on *nature*. A stream, issuing from a cistern or reservoir, conforms itself to the aperture, through which it is emitted. If the aperture be long and narrow, the stream is flat. If the former be circular, the latter is cylindrical. There is a like correspondence between the voice and the organization, whereby it is formed. In proportion as the passage, through which the vocal breath is emitted, approaches to a circle, or varies from it, the voice itself becomes round, or flat. On this point therefore we are to inculcate the following rule.

IN EVERY EXERTION OF THE VOICE WE SHOULD HABITUALLY OPEN THE LIPS, AND THE INTERNAL PARTS OF THE MOUTH AND THE THROAT INTO AS CIRCULAR A FORM, AS THE NATURE OF THE ARTICULATIONS WILL PERMIT; that is, the corners of the mouth are always to be drawn as nearly together, and the tongue to be sunk as low within the under jaw, as the case may allow; which may be exemplified by pronouncing *O*, *awe* and *ah* in contradistinction from *a*.

Secondly; *magnitude* or *fulness* is another thing, essential to a good voice. A cylinder

may be infinitely varied in size, from a wire to a wand ; and there is some analogy to this in the voice. The lower the natural pitch of the voice, the greater the quantity of sound, produced with the same exertion, or at least the more expansive will it appear. The highest notes on a *violin* seem to have very little body ; compared with the lowest ; and there is the same analogy between a very acute and a grave *voice*. Nature, in general, makes a distinction between the voices of *men* and those of *women*. A degree of acuteness or gravity, which would be a grace in the one sex, would be the reverse in the other. Hence those LADIES, WHO HAVE NATURALLY GRAVE VOICES, SHOULD ENDEAVOR TO RAISE THEM TO SOMETHING LIKE THE FEMALE PITCH ; AND ON THE CONTRARY THOSE MEN, WHOSE NATURAL VOICES APPROACH TO EFFEMINACY, SHOULD AIM HABITUALLY TO LOWER THE KEY, ON WHICH THEY READ AND SPEAK. To this effect, as we know, very much may be done. By constantly singing *base*, a person may increase the natural gravity of his voice ; the opposite effect is produced by confining himself to a *high* part. In this way he comes at length

to strike easily and powerfully notes, which at first were beyond his reach. The vocal organs are made habitually to assume a different form and state from what was original. In a similar way the like changes may be effected in the speaking voice.

Thirdly; another quality, essential to a good voice, is *smoothness*. This, so far as it depends on nature, is enjoyed by different persons in very unequal degrees; and these original diversities are not easily removed. The most obdurate *marble* admits a fine polish; but there are some voices, which no art, no pains can wholly divest of their natural roughness. The smoothness of the voice depends not a little on the bodily constitution. It is much affected by some diseases; particularly by colds, which in various ways impair the voice. Much, however, may be done to promote the smoothness, of which I am speaking. With this view WE SHOULD GUARD AGAINST COLDS. IF OUR CONSTITUTIONS BE NATURALLY PHLEGMATIC, WE SHOULD ENDEAVOR TO CORRECT THEM. WHEN ACTUALLY EXERCISING THE VOICE, WE SHOULD, IF POSSIBLE, KEEP ALL THE PIPES AND ORGANS MOIST, BUT

FREE FROM EVERY OBSTRUCTION. WE SHOULD BE CAUTIOUS OF OVERSTRAINING THE VOICE, ESPECIALLY ON THE FLATTER SOUNDS. FINALLY; WE SHOULD REFRAIN FROM EVERY VIOLENT EFFORT TO CLEAR AND SOFTEN THE VOICE. By attention to these several things the voice, when properly rounded, may in general be smooth, and thus be prepared for the tenderest and the most soothing expressions.

Fourthly; *strength* is another essential of a good voice. Some situations and occasions render this indispensable; and it is always desirable to have more strength, than it is necessary to expend. It contributes to the ease of the speaker, and of course to the pleasure of those who hear.

Now it is well known that every human power, both of body and mind, is improved by temperate exertion. This remark applies no less to the voice, than to other powers. Instances, I believe, might be adduced, in which persons, who could hardly read ten minutes without exhaustion, have by practice strengthened their voices to such a degree, as would have enabled them to read with facility as many hours.

Fifthly, *flexibility* is the last thing, mentioned above, as essential to a good voice. By this I mean, that quality of voice, whereby it is enabled to accommodate itself with ease to all the various tones, both high and low, which are required in expression. This quality, as well as every other, is derived in a great measure from exercise and cultivation. It bears the same analogy to strength of voice, which activity does to the strength of the limbs, both of which are the produce of exertion.

Such are the capacities of the voice ; such the scope for improving upon nature in the several things, mentioned above. Very judiciously therefore, did the ancient Greeks bestow great pains on the culture of the voice. They employed *musicians* for the purpose of training it to energy and grace in reading and speaking. In this respect *we* cannot do better, than to follow their example. If we wish our children to have good voices, we have much to do in making them such. Those especially who aspire at eloquence, should be indefatigable in their endeavors to improve their voices to the utmost of their power. They should exercise themselves much

in audible reading before persons of taste. Especially should they apply themselves to the practice of vocal music, as a discipline of the utmost importance both to the voice and the ear. The orator is not indeed to sing. His expressions are in some things essentially different from those of the musician. But in a moral point of view his object is the same, and that object is to be attained in a great measure by the same means.

SECTION II.

QUANTITY OF SOUND.

Another thing essential to a good elocution, is a sufficient, but not excessive quantity of sound; or in other words a proper degree of loudness.

It is evident, that, if we are not heard, we fail of our whole design in reading or speaking; and if we speak so low, as to require laborious attention on the part of the hearers, we disappoint, if we do not disgust them. In the words of Dr Porter I would say, 'let the close of sentences' particularly 'be spoken clearly; with sufficient strength and on the proper pitch, to bring out the meaning completely. No part of a sentence is so important as the close, both in respect to

sense and harmony.' On this point many public speakers are deficient; beginning each sentence, perhaps, in a voice sufficiently strong, they uniformly diminish the sound, till they become inaudible, and leave those who should be hearers, to guess the meaning.

On the other hand, it is not unfrequent to hear persons read or speak too loud; so loud, as to be laborious to themselves, and painful to every delicate ear. Excessive exertion renders the voice untractable and unmusical. It is further painful, as it is evidently useless; and further still, when the noise becomes so great, as to stun the hearer.

Great care then should be taken, to proportion the voice habitually to the place and the occasion. **IN GENERAL, WE SHOULD READ AND SPEAK AS LOUD, AS WE NATURALLY DO; OTHERWISE WE SHALL APPEAR INDIFFERENT. ON THE OTHER HAND, WE SHOULD NOT READ LOUDER THAN WE USUALLY TALK, WHEN HEARTILY ENGAGED AND FREE FROM EMBARRASSMENT.** Instructors of children should carefully attend to these rules.

In large assemblies there is sometimes so

great a difference in the auditory powers of the hearers, that it is impossible, without a favorable arrangement, to speak loud enough for one, without overwhelming another. In such cases it will be best to suppose, those who are most remote, have as good hearing, as the generality of young persons ; and to speak as loud, as we should naturally talk to young persons at that distance. If persons hard of hearing are most remote from the speaker, they cannot be made to hear, without a degree of loudness, that will be painful to others.

SECTION III.

DISTINCT ARTICULATION.

Another thing of great importance to good reading or speaking, is *distinctness*. **EVERY WORD, EVERY SYLLABLE, EVERY LETTER, SHOULD BE THOROUGHLY PRONOUNCED, WITHOUT ANY SUPPRESSION OR CONFUSION.*** One exception,

*Rev. Dr. Porter, in his Analysis, (p.25,) speaks of ' the great skill, which is requisite to distinct articulation in music,' and says that ' in singing any syllable which ends with p, k, d, or t, all the sound must be uttered on the preceding vowel ; for when the organs come to the proper position for speaking the mute, the voice instantly ceases.'

however, is to be made to these remarks, viz. that for the sake of euphony, THE FINAL LETTER IN ONE WORD MAY SOMETIMES BE SUPPRESSED, WHEN IT DOES NOT EASILY COALESCE WITH THE INITIAL OF THE FOLLOWING WORD. Instances of this are the superlative degree, preceding *b*, *g*, *k*, *m*, *p*, and *c*, as in the phrases, *most beautiful*, *greatest good*, *first kind*, *wisest men*. In these and other like cases the *t* is either dropped, or obscurely pronounced.

AUDIBILITY DEPENDS MORE ON DISTINCTNESS, THAN LOUDNESS OF VOICE. This distinctness becomes important in proportion, as

I doubt the correctness of this remark, and though unwilling to dissent from an author of so much taste and judgment, I regret that such an excuse should be furnished for that total neglect of articulation, which almost everywhere characterizes what is called vocal music; music, which may, indeed, be loud and melodious humming, but is not singing. That distinct articulation in music requires some peculiar care may be admitted. It is demonstrably certain, however, as anything in nature or human practice, that we may articulate in music with nearly the same distinctness with that of rhetorical speech. I speak of a single voice, or of one which is not overpowered and confounded by noisy instruments, or other voices, which either neglect or pervert all articulation.

the persons addressed, are hard of hearing, or unacquainted with the language. In promiscuous assemblies, where are many children and perhaps many adults of little information, the mode of reading and speaking should be peculiarly distinct. This too will contribute greatly to the ease of the speaker, saving him a great deal of needless vociferation.

SECTION IV.

CORRECT PRONUNCIATION.

TO READ OR SPEAK WELL, WE MUST PRONOUNCE CORRECTLY. BY CORRECTNESS IN THIS PARTICULAR, IS TO BE UNDERSTOOD A CONFORMITY TO THE BEST USAGES OF THE LANGUAGE.

The pronunciation of English words is not determined by any abstract principles, or universal rules. It is a matter of imitation. **WE ARE TO COPY THOSE, WHO ARE REGARDED AS GOOD SPEAKERS. SO FAR AS THEY AGREE, WE ARE TO PRONOUNCE AS THEY DO, THAT IS, SO FAR AS CUSTOM IS ESTABLISHED, WE ARE TO FOLLOW CUSTOM.** A departure from an established mode of pronunciation, although in

itself an improvement, is generally offensive to the bearer; as it is apt to be imputed either to ignorance or affectation.

SECTION V.

APPROPRIATE TIME.

Appropriate time is another thing, essential to good reading and speaking. Excepting some few cases, in which it is the design to show hurry, perturbation, and confusion, *we should never speak so fast, as to prevent a distinct articulation, nor to leave the hearers too little time for apprehending what is said. On the other hand, we should never speak so slow, as to impair the vivacity, or force of elocution.* Guarding against all excess on either hand, however, WE SHOULD ON SOME SUBJECTS AND OCCASIONS, SPEAK WITH TWICE OR THREE TIMES THE MODERATION, THAT WOULD BE SUITABLE TO OTHERS. ALMOST EVERYTHING TENDER OR SUBLIME, REQUIRES A SLOW UTTERANCE, AS ALSO EVERYTHING THAT REQUIRES ATTENTION IN ORDER TO BE UNDERSTOOD, REMEMBERED, AND PROPERLY APPLIED. WHERE THE THOUGHTS ARE IMPETUOUS OR

LIVELY, THE ELOCUTION SHOULD BE SO. Where the subject, the sentiment, or the occasion is of an intermediate character, the utterance should not be very quick, nor very slow.

SECTION VI.

PAUSES.

Among the several parts of a discourse there will be many different degrees of connexion and distinction, which in a good elocution will be made to appear. Some words are so intimately combined with others, that they admit no pauses between them. Other words in immediate succession relate to things so widely different, as to demand a very *long* pause. And between these extremes there are several intermediate degrees.

The points and other visible signs, by which the pauses in their different proportions are suggested to the reader, are seven, viz.

The Comma, (,)

The Semicolon, (;)

The Colon, (:))

The Period, (.)

The Note of Interrogation, (?)

The Note of Admiration, (!)

And the Paragraph or Blank.

THE TIME, ASSIGNED TO THE COMMA, THE SEMICOLON, THE PERIOD, AND THE PARAGRAPH, WHEN CORRECTLY USED, SHOULD BE IN PROPORTION OF ONE, TWO, FOUR, AND EIGHT; THAT IS, WE SHOULD PAUSE AT THE COMMA, LONG ENOUGH TO COUNT ONE; AT THE SEMICOLON, TWO; AT THE PERIOD, FOUR; AND AT THE PARAGRAPH, EIGHT; WITHOUT SPEAKING FASTER, THAN WE DO WHEN READING. This direction, so far as it applies to the paragraph, supposes the blank to be only that of one whole line. Where the blank is judiciously increased, the pause is to be increased. The colon, some good punctuists, and among others Mr. Walker, have thought it best to omit. If used, it should be intermediate to the semicolon, and the period. THE NOTES OF INTERROGATION AND ADMIRATION, AS GENERALLY USED, VARY IN THEIR REQUISITE TIME FROM TWO TO SIX OR EIGHT. A QUESTION, THAT MERELY SUPPLIES THE PLACE OF A SUPPOSITION, REQUIRES A SHORT PAUSE, as in the following examples: 'Is any among you afflicted? let

him pray. Is any merry? let him sing psalms.' That is, *If* any be afflicted let him pray, &c.

A QUESTION, THAT IS SUPPOSED TO EMBARRASS AND CONFOUND THOSE TO WHOM IT IS ADDRESSED, REQUIRES A VERY LONG PAUSE. Example, 'How can Satan cast out Satan?' 'If David called him Lord, how is he then his son?' (See Matthew xii. 26; xxii. 45.)

EXPRESSIONS OF ASTONISHMENT OR GREAT WONDER, WHICH OF COURSE CANNOT BE FULLY COMPREHENDED AT ONCE, ARE TO BE FOLLOWED BY LONG PAUSES. Example. 'O the depth ——— of the wisdom and knowledge of God!' 'How unsearchable are his judgments! and his ways past finding out!'

——— 'How wonderful is man!

How passing wonder He, who made him such!

Who centred in our make such strange extremes!'

Young.

It is important to be observed, that punctuation has never yet been reduced to invariable principles, in which all agree, and that, of course, the visible signs of pauses cannot be regarded, as infallible guides in this respect. A good reader will often pause, where no grammarian

would insert a point, and on the other hand he will sometimes neglect the commas, he finds inserted by the writer. The following principles may, in some measure, supply the defects of written punctuation.

1. Whatever the structure of a sentence, we should invariably pause so often, as not to labor for breath, nor in any degree lose the control of the voice.

2. We should never separate words, which are more intimately connected, than those we unite.

3. No pause can be admitted between the possessive case and the noun, by which it is governed, unless that be qualified by distinct words; as, 'John's book;' 'my honored father is dead.' 'My honored, beloved, lamented father is entombed.'

4. An article, or adjective, preceding the noun it qualifies or defines, is not to be separated from it by any pause, unless it be very emphatical. Example. 'That extraordinary man was born of obscure parents.'

5. An adverb qualifying an adjective, or another adverb, is inseparable from it; as, 'He

is a most exemplary man.' 'He behaved very discreetly.'

6. When an adverb comes between the nominative and the verb it qualifies, it is not to be separated from the verb; as, 'He was highly commended.' 'He richly deserves the reputation he has acquired.'

7. When an adverb precedes both the nominative and the verb, it may be separated from the verb; as, 'Freely—have ye received.' 'Never—will I forget you.'

8. A preposition is rarely or never to be separated, by a pause, from the word it governs. Example. 'He bought the book for me.'

9. When the word, that is governed by a preposition, is qualified by another word, a pause may precede the preposition; otherwise not. Examples. 'He is a man of honor.' 'He is a man——of unsullied honor.'

10. The last member of a sentence, when divided rhetorically, must always consist of more than one word, expressed or understood. Example. 'Virtue is always advantageous; Vice—never;' that is, Vice is never advantageous. 'He reads well. He reads——remarkably well.'

11. The most emphatic words are to be followed and sometimes preceded by rhetorical pauses; as, 'Peter——was more ardent than John.' 'The virtuous——are to be preferred to the learned.'

Exceptions to this are the cases, mentioned in rules 3, 4, and 5.

12. When the nominative or subject of the verb is qualified by any significant word, it may be separated by a rhetorical pause from the verb; Examples. 'An honorable man——will never defraud. A man of honor——will never defraud.'

13. When the nominative or subject is qualified by several distinct words, it must be separated by a pause from the verb; as, 'a learned, upright, and generous man——deserves the highest respect.'

14. When the object or recipient of an action is expressed by the combination of several words, it may be separated by a pause from the verb; as, 'Ye have killed——the Prince of life.' 'Silver and gold——have I none.'

15. A circumstance or proviso expressed by several words, should be followed and preceded by a pause; as, 'Therefore we ought to

give the more earnest heed to the things we have heard, lest—at any time—we should let them slip.’ ‘In the beginning—God made the heavens and earth.’

16. The expediency of introducing a rhetorical pause into a sentence or member of a sentence depends, in many instances, on the length, as well as the number and significance of the words. Thus, in the latter of the following sentences, the pause after the verb is more important than in the former, ‘Ye have killed—the Prince of life.’ ‘Ye have killed—the Prince of righteousness.’

SECTION VII.

EMPHASIS.

Another grand essential of good reading or speaking is proper *emphasis*. BY EMPHASIS WE MEAN A PECULIAR ENERGY OR FORCE IN THE PRONUNCIATION OF CERTAIN SENTENCES OR WORDS, WHEREBY THEY ARE DISTINGUISHED FROM OTHERS. IT MAY BE DIVIDED INTO TWO KINDS, VERBAL AND SENTENTIAL. *Verbal* emphasis distinguishes certain *words* from others. *Sentential* emphasis performs the same office in .

relation to sentences. It is chiefly of *verbal* emphasis I am about to treat.

VERBAL EMPHASIS.

THE DESIGN OF EMPHASIS IS TO SECURE THE ATTENTION OF THE HEARER, TO THOSE THINGS, WHICH AT THE MOMENT ARE UPPER-MOST IN THE MIND OF THE SPEAKER, AND WHICH MIGHT OTHERWISE BE DISREGARDED, OR IMPERFECTLY UNDERSTOOD. If it be asked, what it is, which in certain cases renders it peculiarly needful to guard in this way against the inadvertence or misapprehension of the hearers, I reply, *some degree of novelty, or unexpectedness* in the matter, or manner of the communication. I know not whether any simpler or more invariable principle can be laid down, than that *words admit and require emphasis in proportion as the thoughts they represent, are new and unexpected to the hearers.** It is frequently said, that the most *important* words are those, on which the emphasis should be laid. This, when pro-

* This principle is repeatedly mentioned by Mr. Walker, in his *Elements of Elocution*, (p. 188, &c.) but it does not occupy that place in the system, to which it seems entitled.

perly qualified or defined, is true ; but, before it can be admitted, as any principle at all, the question must be answered, ‘ Important for what ? ’ It is not the intrinsic value or dignity of the things, the words represent, which is to be made the criterion. Importance has reference to some end or situation. For certain purposes a *cat* may be more important, than a *horse* ; or a bark canoe, than a ship of the line. In estimating the importance of words, in order to make that importance any rule for the emphasis, we are to regard chiefly, if not entirely, the end in view, or the design of what is said. The names of the most trivial things often require an emphasis, little or nothing inferior to that, which is given to those of the most excellent in similar situations. Take, for instance, the following sentences ; ‘ Mr. A. is an everlasting *trifler*, a mere *insect*, entitled to nothing but *neglect* ; Mr. B. is a man of indefatigable *activity*, an *angel*, deserving the highest *admiration*. ’ The words, *trifler*, *insect*, and *neglect*, in the former sentence are, or *may* be as emphatic, as *activity*, *angel*, and *admiration*, in the latter. But let us return to the principle pro-

posed above. What is new or unexpected in discourse, should on that account be pronounced emphatically for two several reasons. First, it is on that ground deserving of peculiar regard; and secondly, it is the *less* likely to *secure* the proper regard.

First; things which are otherwise equal, are entitled to consideration in proportion as they are new and unexpected. The design of all discourse should be, to communicate information in respect either to the nature of the subject, or the manner in which it is viewed or regarded by ourselves or others. A sentence, in which there is no information, expressed or implied, is to all intents and purposes nonsensical; and of course unworthy of an emphatical utterance, or any utterance at all. Were a person to quote in an emphatical manner a common *proverb*, which the occasion might be supposed to have already suggested to every one present, he would render himself ridiculous; whereas, if the same sentiment were *new*, either in itself, or in its application, it might be entitled to emphasis.

Secondly; in the rapid succession of sounds,

what is new or unexpected, is on that account the less likely to be regarded, or fully conceived. If the words, whereby such things are represented, are not pronounced with emphatical distinctness, they often fail of being heard, or understood ; and, when this is the case, it is impossible to supply the defect, as may generally be done, where there is any degree of anticipation. These remarks are verified by the fact, that persons, who are partially *deaf*, hear and apprehend that which is in some measure familiar to them, incomparably better than they do, what is altogether new. There is also a striking analogy between these things, and what we observe in regard to objects of *sight*. In passing through a crowd, a mere *glimpse* is sufficient to excite our attention to those, of whom we have a lively image in our minds ; while others, though perhaps imperfectly known, are passed without notice or recollection. And, when we are passing the residence of a person, whom we have not for a long time seen, we are far more likely to recognize him at sight, than if we met him in any other place, and that for the evident reason, that in the one place attention is excited by expectation, but not in the other.

• Those parts of every sentence therefore which are incapable of anticipation, and on which the value of the whole most essentially depends, should be presented to the hearers, in such a manner, as to arrest their attention; in an audible, intelligible, and emphatical manner. But on the other hand, those words, which the hearers might anticipate or supply, must not be emphatical. To lay an emphasis on these, would be not only needless, but perverse. It would indeed confound, and destroy all distinction, and of course all emphasis.

There are several things, which may enable the hearer to anticipate a considerable part of the words in almost every sentence; so that, if any of them are not distinctly heard, he may easily supply the defect, and complete the sense.

First; when a subject is introduced among persons of any stability and politeness, there is always a presumption, that it will be *continued* for some time; that it will not be abruptly abandoned. Consequently, any word, whereby that subject is expressed, will immediately command the requisite attention. Hence the fol-

lowing instruction of the mother to her child, should, if not connected with any thing previous, be emphasised thus. ‘*Cows—eat—grass,* and *horses* eat grass.’ This anticipation is often increased by an emphasis on a preceding word, as in the sentence ; ‘Blessed are the *merciful* ; for they shall *obtain* mercy.’

Secondly ; the *occasion* generally produces a degree of anticipation, that supersedes the necessity, and indeed the *propriety* of emphasis on certain words, which may occur. For instance, suppose a public speaker to rise, and commence with the following sentence ; ‘The subject of my present address is frugality ;’ it would be needless and ridiculous, for him to lay an emphasis on ‘*subject,*’ or ‘*present,*’ or ‘*address* ;’ for it would be presupposed that he was about to address the assembly, and that he would have a subject. But if the annunciation was not wholly idle, it must be, because it was not anticipated, what that subject was ; and therefore *frugality* must be emphatical ; and every word should be uttered in exactly the same manner, if the order were reversed thus ; *Frugality* is the subject of my present discourse.

Thirdly; the *laws and customs* of the *language*, or the usual occurrence of certain words in certain relations to other words, produces such a degree of expectation, as renders it in general both needless and improper, to lay an emphasis upon them. This is the case with the articles (or adjectives,) *a*, and *the*; with the prepositions and conjunctions; and with the verbs, *am*, *have*, *shall*, *may*, *can*, and their derivatives. The verb *am* indeed is so readily supplied by the hearer, that there would be little danger of mistake, if it were wholly suppressed, as it frequently is in Hebrew.

Thus I have stated, and endeavored to unfold and explain one grand principle of emphasis, which I think, could apply to every case. There is another principle, however, which harmonizes perfectly with this, and which in some cases may be more easily understood and applied, and that is the principle of *antithesis*. Where one word is opposed to another, expressed or implied, it should always be emphatic; as, *virtue* is better than *valor*.

These two principles are virtually recognised by Dr. Gregory in his treatise on the Compo-

sition and Delivery of a Sermon, where he tells us, that 'Emphasis is either absolute, or relative.'

So philosophical are those emphases, which with few exceptions, pervade all ordinary conversation among all ranks and descriptions of persons, from the most accomplished gentleman or scholar to the most illiterate peasant, to the beggar in the streets : and hence the emphases we most commonly hear in reading, are no less unreasonable, than they are unnatural and awkward.

Hitherto I have spoken of words, only as emphatical or otherwise. A farther distinction however is needful, in order to prepare the way for a complete system of rules ; and I would divide words into three classes, viz. the *emphatical*, the *unemphatical* or *mesophonous*,* and the *feeble*.

*I hope I shall be excused in coining this word, as also the abstract noun, mesophony, which by the Greek scholar will be immediately understood from their composition, and which appeared necessary to prevent mistakes or circumlocution. The term, unemphatic, would be liable to be misunderstood ; as it is usually applied to all words, that are not emphatic, and chiefly to the feeble. The terms, applied by Mr. Walker to this class of words,

By mesophonous or unemphatic words, I mean such as are pronounced with a middling voice. Distinguishing the emphatic by Italics, the mesophonous by the common type, and the feeble by smaller Roman letters, the several classes will appear in the following sentence; viz. ‘The passion for *praise* produces *excellent* effects in women of *sense*.’ It is not to be understood, that all the words in either of these classes are to be pronounced with the same degree of feebleness, or force. There are many diversities among words of the same class, which will be observed by a good reader, that cannot well be described. The practical rules, I intended to give, might be collected from what has already been advanced. I hope however I shall be permitted to recapitulate, so far as may be necessary, in order to present the whole system at one view.

PRACTICAL RULES.

I. * Every word, which could not in any

(El.) ‘*accented*’ and ‘*accented force*,’ are also liable to objection, as there is little analogy between this and the usual application of the terms.

* Though for want of sufficient type, these rules are not printed in capitals, they should still be committed to mem-

degree be anticipated by the hearers, nor, if unheard, be supplied by them, requires an emphasis.

EXAMPLES.

‘There was a man in the land of *Uz*, whose name was *Job*.’ ‘Follow *peace* with *all* men.’

II. When in the same sentence, and in the same connexion, a word is repeated, it should be emphatical at first, and the emphasis should increase with each repetition.

EXAMPLES.

‘*Verily*, VERILY, I say unto you.’ ‘*I*, even I am he, that blotteth out your transgressions.’ *Pause* ; PAUSE ; for HEAVEN’S sake, PAUSE.’ ‘*Never*, NEVER, NEVER, will I *desert* thee.’

Though I have thought it expedient to state this rule expressly, it is reducible to the *first* rule, and still more to the first of the general principles, laid down above ; for such repetitions are uncommon, and therefore not to be anticipated ; and they discover a degree of earnestness in the speaker, which is an important piece of information.

ory. The same should be observed of all other rules, which follow one another in a series, and are pointed at the beginning and the end like these.

III. In a succession of sentences, or members of a sentence, those words, by which one is chiefly distinguished from another, should be emphatical.

This rule is reducible to the first, and corresponds to a remark of Dr. Gregory, in the work cited above, viz. 'That emphasis is best, which is most discriminative.'

EXAMPLE.

'Malcolm. *Dispute it like a man.*

Macduff. *I shall do so;*

But I must also *feel* it as a man.'

Macbeth, Act 4, Scene 3.

'*From everlasting to everlasting, thou art God.*' '*Of him, and through him, and to him are all things.*' '*Thou shalt not kill. Thou shalt not steal. Thou shalt not covet thy neighbor's house. Thou shalt not covet thy neighbor's wife; nor his manservant, nor his maidservant, nor his ox, nor his ass, nor anything, that is thy neighbor's.*'

So important is this distinctive emphasis, that it sometimes requires the accent to be transposed from one syllable to another; as, 'Did you say *kind*, or *unkind*?' 'He must *increase*, but I must *decrease*.'

In the sixth command, as may be seen, I have given an emphasis to the adverb, *not* ; as I would in every other, if quoted alone, or first. In this I agree with Dr. Johnson, and of course dissent from Mr. Walker, who, in such phrases as *do not, is not, could not, &c.* degrades this word to the lowest rank of imbecility. This, I conceive, is not to be reconciled with any principle of emphasis that can be discovered, or invented. There is not a more significant word in the language than *not*. Though small in bulk, like gold, it is weighty, and when properly used, precious. It is a balance for any word, or *combination* of words, that can be set against it ; sufficient, not only to qualify and control, but to *reverse* their meaning. And is such a word to be detruded to the lowest degree of insignificance ? Nothing could be more *unphilosophical* and *absurd*.

When this word is united with the feeblest in the language, it is made by many much feebler, than they. It is not only divested of its natural force, but that force is transferred to the *affirmative* part, while the design is to *deny*. For instance, when such readers would say of a certain person, ‘ He is an *old* man,’ they pro-

nounce the *is*, as they *should* do ; but, when they assert the negative, they make the word which is opposed to the negation, emphatical, thus ; ‘He *is* not an *old* man.’ This reminds one of the subterfuge, we sometimes observe among children, who, to save their consciences, while endeavoring to persuade another of a falsehood, mutter a qualifying word or two to themselves. Indeed it is hard to realize, that such negations are sincere, divested, as they are, of all energy and spirit by the mode of utterance.

I do not say, that in a simple negation the negative word, *not*, is more emphatical, than any other word in the sentence. This in general is not true. But I do maintain that it has an independent title to some degree of emphasis, which nothing but anticipation in the hearer can ever supersede.

In those instances, in which this negative rises no higher than mesophony, it should, in general, be pronounced more forcibly than the preceding *is*, or *can*, or *shall*. By dropping the negative and raising the affirmative word, we are liable to be misunderstood. Thus I recollect to have heard a preacher utter all the following words

excepting the 'not,' which wholly escaped my ear; and how sadly was the sentiment reversed! 'It is not the will of your Father who is in heaven, that one of these little ones perish.' At a moderate distance from some speakers such reverses are very likely to occur.

I expect, however, to be confronted with an argument from Mr. Walker, which I must not decline meeting. It is expressed in the following words; (p. 45.) 'That the word, *not*, in a simple negative sentence, does not require an accent, but is pronounced, like an unaccented syllable of the word that precedes it, may be gathered from the colloquial contraction of the negative phrases *can not*, *shall not*, *do not*, into *can't*, *shan't*, *don't*, &c. They certainly tend to show that a simple negative lays no stress on the negation, or custom would never have so much obscured it in the contraction.' What gave rise to these contractions, I know not; whether the convenience of poets, or the hurry of common speech. But, if the two syllables were to be reduced to one, the negative part could not perhaps have been less obscured, even to the eye, than it is. To the *ear* and the *mind*, which

alone have any concern with emphasis, it is *not* obscure. *Cant*, and *shant*, for instance, are considered in general, as essentially different *words* from *can* and *shall*; and while *can* and *shall*, unless antithetic, are *never* emphatical, *cant* and *shant* are *always* so. This I regard, as an invincible argument, that in the view of common sense the negative part, which constitutes the only difference between *can*, and *cant*, is in its own nature emphatical.

I have dwelt the longer on this point, because it is, in my apprehension, one of the grand distinctions between a forcible and a feeble, a natural and an unnatural speaker. I close with observing, that although emphatic negations may for a moment be criticised, as unfortunate departures from artificial custom, they are apt to show such a degree of earnestness in the speaker, as, on a subject of importance, will tend most effectually to transfer the attention of the hearers from the manner to the matter.

IV. • All antithetic words, or those which stand opposed to other words, expressed or implied, are emphatical. •

EXAMPLES.

‘*Wisdom* is better than *weapons* of *war*.’
 ‘*Wo* unto them, that put *good* for *evil*, and *evil* for *good*.’ They went out *from* us, but they are not *of* us.’ The fluent man has always a word to express any thought, he may wish to express; the eloquent man as readily applies *the* word.’ ‘You *meant* to do me harm.’

In the last example, *meant* is opposed to something understood; as, You *meant* to do me harm, though you did *not* hurt me.

V. Where there is no antithesis, words which might be anticipated by the hearers, or, if unheard, be supplied by them, are mesophorous or feeble, according to the degrees of anticipation, the dignity of the things they represent, and the length and the fulness of the words.*

EXAMPLES AND ILLUSTRATIONS.

‘*Christ*, the *power* of *God*, and the *wisdom* of *God*.’ In this example, *the*, *of*, and *and*, are,

* No rule in oratory of greater importance than this can, as I apprehend, be named. Of course, I must dissent from Dr. Porter, (Anal. p 63,) in respect to the increased emphasis he gives to the repetition of the words *rain*, *floods*, and *winds*, (Matthew, 7, 27.)

on each of the principles, mentioned in the rule, to be pronounced feebly. From the customs of the language they are easily anticipated or supplied, by the hearers; they are short and diminutive in themselves, and they represent no dignified subjects. On the two first of these principles, the repetition of the divine name, 'God,' in this example should be feeble; but the dignity of the subject raises it to mesophony. 'My son shall *not* go down into Egypt lest *mischief* befall him.'

Here it might be doubted, whether *my* and *shall* should be feeble or mesophonous. I have, however, supposed there might in this case be a peculiar tenderness expressed by 'my,' and a peculiar energy by 'shall,' which would entitle them to the rank, that I have given them. The quantity of sound in *down* and *Egypt*, as well as the idea attached to the latter, raise them to mesophony, while the previous annunciation of the subject forbids them any emphasis. The moment the word *mischief* is heard, some such word as *happen*, or *befal* is expected, which cannot therefore without awkwardness and impertinence be made emphatic. The like may be

observed of the word *standeth* in the following sentence ; ‘ If *meat* make my brother to *offend*, I will *eat* no meat, while the *world* standeth, lest I make my brother to offend.’ I say imperinent ; for it is a kind of ill manners to emphasise words, which the hearers so readily anticipate. It is virtually supposing, they have no apprehension.

WHERE THERE IS NO ANTITHESIS, IT IS UNMEANING AND IMPROPER TO LAY ANY EMPHASIS ON SUCH A WORD, AS THING, AFFAIR, CREATURE, PERSON, OR MAN. The reason is, the terms are so general, and so naturally suggested by the subject, that they will be readily heard or supplied. The following sentence should be pronounced thus ; ‘ It is *impossible* in the *nature* of things that a *bad* man should be *happy*.’ ‘ Persons of *experience* should be our *counsellors*.’ ‘ His affairs were *not prosperous*.’

Note. The adjectives, (or articles,) *a* and *the* ; the pronouns, *I*, *thou*, *he*, *who*, and *which*, and their derivatives, unless interrogative, and the monosyllabic prepositions and conjunctions, where they are not antithetic, nor distinctive, are, in general, to be pronounced feebly, while

the longer prepositions and conjunctions are usually mesophonous; as, 'It *lies* by the *wall*;' it *lies* beside the *wall*.' 'Ye *receive* not, for ye *ask* not, ye *receive* not, because ye *ask* not.'

The interjections O, ah, &c. and the interrogative pronouns and adverbs, who, which, what, how, when, why, &c. are always emphatical; as, O the *times*! Who hath *measured* the *waters* in the hollow of his *hand*? How do you *feel*? When will they *go*? Why should he *speak*?

Ease and euphony of speech generally forbid more than two feeble syllables in immediate succession. Hence a pronoun, a conjunction, or a preposition, which would otherwise be feeble, is sometimes raised to mesophony; as,

'And is the gospel *peace* and *love*?'

Rule VI. Where two or more words, closely connected, are all emphatic, the last is usually most emphatic; as, 'The *monarchs* of *Russia* and *PRUSSIA* were there.'

SENTENTIAL EMPHASIS.

The words in a *sentence*, as we have seen, are to be distinguished by different degrees of force. The like is observable of the several

sentences in a *discourse*. This sentential emphasis sometimes consists in laying a heavy emphasis on the most significant words in the sentence, without any additional force on the other words; as,

‘Throw *years* away?

Throw *empires*, and be *blameless*. *Moments*
seize;

Heaven’s on their *wings*. A moment *we* may
wish

When *WORLDS* want wealth to *buy*.’

Young.

Sometimes the feebler words in a sentence, we would render peculiarly pointed and solemn, may well be pronounced with energy and distinctness, as in the following instance; ‘The *Lord will not hold him guiltless*, that taketh his name in vain.’

PRACTICAL RULES.

I. • Dispassionate sentences, and those, which are peculiarly tender, require an unemphatical utterance; as,

‘Where penury is felt the thought is chained,
And sweet colloquial pleasures are but few.’

Cowper.

‘And when the Lord saw her, he had compassion on her and said unto her weep not.’ Luke vii. 13.

II. • Sentences, in which there is great energy or force, vehemence or sublimity of thought, require an emphatical utterance.

EXAMPLE.

‘*I like this rocking of the battlements.*

*Rage on, ye winds ; burst, clouds, and waters
roar !*

*You bear a just resemblance, of my fortune,
And suit the gloomy habit of my soul.’*

Young’s Revenge.

III. • When, to make a deep impression, we repeat a sentence, we ought to increase the emphasis ; and in a series of repetitions there should be a continuation of the same force from the second to the last.

Example, Matthew, 23. ‘*Wo* unto you, Scribes and Pharisees, *hypocrites !* for ye shut up the kingdom of heaven against men ; for ye neither go in yourselves, neither suffer ye them that are entering, to go in. *WO* unto you, Scribes and Pharisees, *HYPOCRITES !* for ye devour widow’s houses, and for a pretence, make

long prayers; therefore ye shall receive the greater damnation. WO unto you, Scribes and Pharisees, HYPOCRITES!' &c.

The following praxis I have subjoined, in which every word is distinguished, agreeably to the preceding rules, which rules it may be well for the reader to cite, as he would those of Syntax in parsing. After this he may take any other passage, and assign to every word its proper degree of force, giving always the reason, for such assignment.

PRAXIS.

'The *world* with "*stones*" instead of "*bread*,"

Our *hungry souls* has often *fed* :

It *promised health* ; in *one short hour*

Perished the *fair*, but *fragile flower* :

It *promised riches* ; in *a day*

They made them *wings*, and *flew away* :

It *promised friends* ; *all* "*sought their own*,"

And left my *widowed heart* alone.'

J. W. Cunningham.

DISPUTE OF BRUTUS AND CASSIUS.

'Cas. You *love me not*.

Bru. I do not like your *faults*.

Cas. A *friendly eye* could never *see such faults*.

Bru. I did send
To you for *gold* to pay my *legions*,
Which you *denied* me.'

Cas. I denied you *not*.'

Shakespeare.

'Such is the *patriot's* boast, where'er we roam;
His *first*, BEST country, ever is at *home*.'

Goldsmith.

'I *dare* do *all*, that may become a *man* ;
Who dares do *more*, is *none*.'

Macbeth, Act 1, Scene 7.

SECTION VIII.

INFLECTIONS.

Natural *inflections* are essential to good reading and speaking. In animated conversation the voice never continues long in monotony, but is almost incessantly rising and falling. Many of these variations in tone are supposed to be made by continuous *slides*, resembling the motion of a body up or down a hill, or inclined plane. The slides of the voice are called *inflections*, and sometimes *accents*; of which there are two, essentially different from each other, viz. the rising or acute, and the falling,

or the grave. The former of these inflections or accents is sometimes marked with this character (') over the syllable, on which the slide takes place, and the latter with this (`). Examples. Is it *yóu*, or *wè*? Did you say *éarn* or *ùrn*? Was it *súmmér*, or *autùmn*?

As every person of a cultivated ear will observe, the words *yóu*, *éarn* and *súmmér*, end in a higher tone of voice, than that in which they begin, and the opposite of this may be observed in the words *wè*, *ùrn*, and *autùmn*.

In a word of more than one syllable, there are two or more slides of the same kind, rising or falling, one from the other, and amounting to the same that would be required by the same sentiment or emotion on a monosyllable. Thus the two successive slides on the word, *súmmér*, in the preceding example, amount to no more than is required on the words *you* and *earn*; and the like may be remarked of *autumn*, *we*, and *urn*.

Sometimes instead of simply rising or falling, we unite the two opposite inflections on the same syllable or word, first falling and then rising, or the reverse. Such an accent is called

the *rising circumflex* or *wave*, when it ends with the rise and is marked thus, scribes. When it ends with the fall, it is called the *falling wave* or *circumflex*.*

EXAMPLE.

It is not yōu, but wè, who have done the wrong.

In a word of more than one syllable, requiring a circumflex, the rise or fall to take place on one part, and the corresponding fall or rise on another part : thus, ‘ Labor not for the meat that pèrishéth, but for that, which endureth unto life evèrlàsting.

We should love our persecùtòrs; much more our benefàctòrs.

From the preceding analysis of the wave, it appears, that the fall takes place on the accented syllable. Hence we may deduce the universal principle that, in a declarative sentence, there neither is, nor can be any emphasis without a fall, since the simple fall is evidently emphatical, and the simple rise as evidently feeble.

* The term *wave* I have borrowed from Dr. Rush, as shorter and more convenient, than *circumflex*.

The notation of Dr. Porter in respect to the circumflex on long words appears to me wanting in perspicuity, if not in correctness, in as much as it is limited to the accented syllables.

Dr. Porter considers the falling wave or circumflex, as extremely rare, if not inadmissible in dignified discourse. Dr. Rush, on the contrary, seems to think it as frequent, as the *rising* wave. My own opinion is, that it often occurs, but not so *evidently*, as to make it expedient to insist on it in a popular treatise. By the circumflex or the wave, therefore, in the following observations and rules, is always to be understood, that which begins with a fall and ends with a rise.

The reality, the nature, and extent of these inflections or slides may be demonstrated by the use of a violin or base viol.

EXPERIMENT.

Find the place of the voice in the syllable you would examine, and then, while you draw the bow and pronounce the syllable with a proper expression, slide your finger upward or

downward, so as to preserve a constant unison between the instrument and the voice.*

As to the use and importance of inflections, the following observations of Mr. Walker are sufficiently moderate. Speaking of his first discovery, (El.El. Pref.) he says; 'I found, that, provided the proper slide was preserved on that word, which the senses and harmony required, the other distinctions of the voice were more easily attained: and if they were not, the pro-

* This experiment was made by Joshua Steele, as we learn from the book he published A. D. 1775. Had Mr. Walker adverted to this, he might have saved several pages of argument or illustration, which to persons of good ears are needless, and to others unavailing. He would also have escaped some essential mistakes which have intermingled themselves with the many excellent observations he has made on this subject; particularly in confounding the rising *circumflex* with the *simple rise*, as in the following example and many others, 'Cæsar deserved fame not blame.' The accent on *blame* should unquestionably have been the circumflex.

If Dr. Porter will review the 49th page of his Analysis, I think his discriminating ear will detect the same mistake in all the eight examples, by which the following remark is illustrated: 'When negation is opposed to affirmation, the former has the rising, and the latter the falling inflection.'

nunciation was infinitely less injured, than if every other distinction of the voice had been preserved, and this single one neglected.'

The following rules, so far as they are not borrowed from Mr. Walker and others, are derived from a very particular attention to the manner, in which all persons usually express themselves in conversation ; and it is hoped, that experiment and observation will prove them to be, as a system, more thorough, more simple, and more correct, than any other extant.

RULES.

1. A question, that may be answered by yes, or no, (which for brevity I shall call a *definite* question,) should end with the rising inflection ; as, Are you well? No. If unwell, should you not take medicine? Yes.

2. A question, that cannot be answered by yes, or no, (which may be called *indefinite*) should end with the falling inflection ; as, Where is he? Why do you laugh?

When a definite question, (or one that may be answered by yes, or no,) is not understood, and is therefore repeated, it assumes the *falling* inflection, as in the following dialogue between A. and B. A. Will you ride with me today?

B. What? **A.** Will you ride with me today;
B. Yes.

When from defect of hearing we ask what is said, or repeat an indefinite question, we close with the rising inflection; as, **A.** What did you give for those quills? **B.** Eleven cents. **A.** What did you give for those quills? What? What did you say?

3. Two questions or series of questions which are opposed to each other and require opposite answers, should close with opposite inflections; as, Was it day or night? 'Is it such a fast that I have chosen? a day for a man to afflict his soul? Is it to bow down his head like a bulrush and to spread sackcloth and ashes under him? Wilt thou call this a fast, and an acceptable day unto the Lord? Is not this the fast that I have chosen? to loose the bands of wickedness, to undo the heavy burdens, and to let the oppressed go free, and that ye break every yoke? Is it not to deal thy bread to the hungry, and that thou bring the poor that are cast out to thy house? when thou seest the naked, that thou cover him, and that thou hide not thyself from thine own flesh?' Isa. lviii. 5, 6, 7.

4. The most emphatic word or words in every question should have the same inflection with the close; as, Did you *sáy* any *thíng*? Whàt did you sày? 'Hást thou obeyed the voice of the Lórd? What mèaneth then this bleatíng of the shèep in mine ears, and the lowíng of the òxen which I hèar? 1 Sam. xv. 14.

5. In every part of a declarative sentence, the most emphatic word, if not contrasted with any other expressed or understood, requires the falling inflection; as, 'Behold a *grèàtèr* than Jonah is hère. *Hònòr* is the subject of my story. He was a *goòd* mán. 'When I was a child, I *spàke* as a child; I *thòught* as a child; I *understood* as a child; but when I became a man, I put *awày* childish things.'

Exception. The penultimate member of a compound sentence, unless it be peculiarly emphatical should for the sake of a more melodious close have the rising inflection; as, 'Charity suffereth *lóng* and is *kínd*. The fruit of the spirit is *lòve*, *jòy*, *pèace*, *longsùfferíng*, *gèntleness*, *goòdness*, *fàith*, *meékness*, *tèmpérance*.'

6. Unemphatic words, when they do not follow inseparably the simple emphatic fall, require

in general the rising inflection. When the variety and melody of the sentence, however, require it, this may sometimes be changed into a moderate fall.

EXAMPLE.

God, who at sundry times and in divers manners, spake in times past to the fathers by the prophets, hath in these last days spoken unto us by his *Son*.'

There is no reason for the fall on the word 'manners' in the preceding example but that it prevents a tedious monotony. The accents on the phrases 'times past' and 'last days' may together be accounted for by rule.

7. Simple affirmations, apart from the qualifications, and conditions, or exceptions on which their truth may depend, should in general be closed with the falling inflection; the qualifications, conditions, or exceptions, with the circumflex or wave, and that without any regard to the arrangement.'

EXAMPLES.

When you have done mischief you are happy.
You are happy when you have done mischief.

'The passion for praise produces excellent

effects in women of sēse.' Those deserve contēpt, who limit their views to this wōrld. 'Of those, whom thou hast given mé, have I lost nōne, save the son of perdition.'

A practical observance of the preceding rule constitutes the principal difference between the best reading of the present day and that which was formerly as common, as it was awkward and unnatural. It is justly observed by Dr. Porter, (page 41,) 'Fifty years ago the general direction given by teachers in reading was, that in every sort of sentence the voice should be kept up in a rising tone till the regular cadence is formed, at the close. This was exactly adapted to ruin all variety and force, and to produce a set of reading tones completely at variance with those of conversation and speaking.'

The nominative or subject of a proposition, when it stands alone requires the circumflex; as, 'Göld is a precious metal.' When the nominative is qualified by a preceding adjective, the circumflex begins with the adjective and ends with the nominative or subject; as, 'Gòod mén will love their country.' When the nominative

is qualified by a subsequent word or phrase, the wave begins and ends on the principal word in that phrase; as, 'Men of *principlé* are always patriots.'

The preceding rule implies, I think, every thing, which can be laid down in regard to the *cadence* at the *period*, or a *rise* at the *colon* or *semicolon*. It is however to be observed, that the last emphatic word is sometimes followed by several other words in close connexion, which have a falling but feeble accent; as, 'The false patriot pretends to love his country. The true patriot proves that he does *indèd* love his country.'

It is observed under emphasis, that when two or more words in immediate succession are all emphatical, the last requires the strongest emphasis. Hence in a declarative sentence it must never have a simple rise, but always either the falling inflection or the wave; as, 'A man of *gèniús*, *intèlligènce*, and *virtúe*, will command respect. A man of *wèalth* and *pòwer* may likewise be respected.'

8. A single negation or negative sentence intended to chide a fault, to correct or

prevent misunderstanding, or to add force to some affirmation, to which it may relate, should close with the wave; as, 'You should not laugh at misfortune. He taught them as one having authority, not as the scribes. He shall live and not die.'

Note. A negation or negative sentence is an affirmation, qualified and reversed by some one of the following words; viz. *no*, *nothing*, *not*, *never*, *neither*, or *nor*; as, 'No man is perfect. None are without sin. Nothing is gained by fraud. Riches are not the chief good. Charity never faileth.'

A series of negations so related that the succeeding ones merely illustrate or confirm the preceding, should each of them close with the rising circumflex; as, 'Human sufferings argue no defect of divine goodness; so far as they are to be ascribed to Providence, they are not the fruits of a malignant spirit. God never delights in the misery of his creatures.'

In a series of negations, which in their nature are *distinct* one from another, the first should close with the circumflex, and all the others with the *falling inflections*; as, 'The philanthropist

is of an enlarged spirit. His heart and hands are open for the relief of human woes. His liberalities, however, are not indiscriminate. They are not profuse.'

EXCEPTIONS.

In a compound sentence in which *neither* and *nor* correspond to each other, the first negation and the penultimate one, if not peculiarly emphatical, have a simple rise; as, 'It was neither Jámex nor Jòhn, nor Phìlip, nor Petér, nor Thòmás.'

9. When an assertion and a concession are opposed to each other, the assertion is to be closed with a wave and the concession with the falling inflection.

Note. The concession is that part of the sentence which begins with *if* or *though*; as, 'He is a schòlár, if not a man of gènius. Though not rìch, he is cóntěnt.'

10. Where two things are compared, without reference to any other comparison or to the absolute merit of either, they have each the circumflex, and the comparative word a simple emphatic fall; as, 'Göld is hèavier than sìlvér.'

Note. A comparative sentence may be variously formed. The following sentences all amount to the same thing, and fall under the preceding rule; viz. 'Virtue is *better* than beauty. Virtue is *superior* to beauty. Virtue is *preferable* to beauty. Virtue is to be ranked *above* beauty. Virtue *excels* beauty. Beauty is not so *valuable* as virtue. Beauty is not to be *compared* with virtue,' &c. &c.

11. When two propositions are connected, the first of which is undeniable, and the second still more certain, the latter is closed with the wave; as, 'An honest man will not equivocate, and certainly he will not lie. We ought to be *thankful* in every condition; much *more* should we be content.'

I have mentioned above a falling circumflex, or one beginning with a rise and ending with a fall, but have given no rules for the use of it. It is not often, indeed, that it occurs so distinctly, as to require specific rules. It may be observed in the interjection, *O*, when suggested by a sudden detection of some misunderstanding; as, '*O!* you mean *so* and *so* then.' The adverb *well* when used interjectively is another instance.

I have wished to avoid those subtilties, which would be embarrassing in a practical system. Otherwise I should have substituted in several of the preceding rules, the falling circumflex for the simple fall. As I shall endeavor to show more particularly in the next section, an emphatic fall on a word of one syllable generally commences with the most sonorous or vocal part of the word, and, if there be any obscure sounds preceding, they are uttered in a lower tone with the rising inflection. Thus in the following example, 'Cæsar deserved blâme not fâme,' there is a rise on the sound of *b* and *l*, which, with the fall, commencing on *a*, forms a circumflex. On the same principle, the emphatic fall in a word of more than one syllable commences with the accent; and, if there be any unaccented syllable preceding, it rises from a lower to a higher tone to meet the other part of a circumflex; as, 'Cæsar deserved réprôbation not praise.' Where a word begins with an accented vowel, or a single mute, this circumflex either passes into a simple fall, or the rise in general becomes too obscure, to be easily discerned.

On the same principle, we often make three slides on the same word, which bear the same relations one to another with the three parts of an N, as in the following example ; Cæsar did not deserve blame, but fame ; in which there is a rise on *bl*, and both a fall and rise on the following letters. This compound circumflex, though the same in essence, is more apparent in a longer word ; as, Cæsar did not deserve *rèprobàtion*.

Were we to judge of the nature of the thing by the character, employed to express it, we might suppose that this composition of slides was the circumflex of the ancient Greeks.

The various inflections, of which I have been treating, though essentially the same, are far less apparent in well bred adults, than in many children, and other persons of low breeding. Among the latter, we frequently observe a disagreeable whine or tone, which consists in too great a protraction of the slides, either in the time or in the extent of the transitions, in which they are made, and generally in both.

I close this section with a praxis, in which the peculiar inflections on the several words and phrases are to be parsed, or accounted for by the preceding rules.

PRACTICE.

‘Ye glittering towns, with wealth and splendor
crowned ;

Ye fields, where summer spreads profusion
round ;

Ye lakes, whose vessels catch the busy gale ;

Ye bending swains, that dress the flowery vale ;

For me your tributary stores combine :

Creation’s heir, the world, the *wòrld* is mine.’

Goldsmith.

‘At thirty, man suspects himself a fool ;

Knows it at forty, and reforms his plan ;

At fifty, chides his infamous delay ;

Pushes his prudent purpose to resolve,

In all the magnanimity of thought,

Resolves, and re-resolves ; then dies the same.

And why ? Because he thinks himself im-
mortal.

All men think all men mortal but themselves ;

Themselves, when some alarming shock of fate

Strikes through their wounded hearts the sud-
den dread.’

Young.

‘When beggars die, there are no comets seen ;

The heavens themselves blaze forth the death
of princés.'

Shakespeare's Julius Cæsar.

'But where to find that happiest spot belów,
Who can direct, when àll pretend to know?'

Goldsmith.

'Had you rather Cæsar were living, and dïe
àll slàves, than that Cæsar were déad, to live all
fréemen?'

Shakespeare.

'Things that love night,
Love not such nights, as thèse.

Since I was màn,
Such sheets of fire, such bursts of horrid thunder,
Such gròans of roaring wind and rāin, I never
Remember to have hèard.'

Shakespeare's King Lear.

SECTION IX.

INTONATION.

In the last place, I observe that appropriate *tones* are to be regarded as indispensable to good reading or speaking.

By tones are to be understood certain degrees of elevation or depression, acuteness or gravity.

In other words, *a tone*, as I intend using the term, *is simply a sound considered as high or low*, without regard to any other accident or property. By intonation I mean the utterance or production of sounds or tones. Appropriate intonations are those, in which the tones are varied in accordance with the sentiments we utter, the peculiar phraseology in which those sentiments are expressed, and the various relations they bear one to another.

It is well observed by Mr. Rabaz in his art of preaching, that ‘to read is to blend the different passages of a discourse in such a manner, as not to injure each other, but to give to each mutual strength and assistance.’ This remark may justly be applied to almost every property of good reading, and especially to intonation. If we are often to regard sentences preceding, and often those which are to follow, still more are we to regard the relation between different parts of the *same* sentence.

By proper intonations on the former parts of a sentence, the hearer may, in general, be made to anticipate in some measure what is to follow, while, on the contrary, he is deceived and dis-

appointed by those, which are false. And as the former parts of a sentence have their appropriate intonations, so also the *latter*, without which they could not accord with the former.

That the intonations should be accommodated to the peculiar phraseology of every sentence will be illustrated in a more convenient place. That they should vary with the thoughts and feelings, no person, who has attended at all to the subject will, for a moment, dispute.

It will be my endeavor in the present section, to analyze the melody, or various intonations of speech, reducing them so far as my abilities and opportunity will enable me, to a regular, intelligible, and practical system. I hope to produce a competent number of definite rules, and to illustrate them by a musical notation, sufficiently accurate to answer every practical purpose I have in view.

The proposition of an accurate notation, for rhetorical sounds, may, I am aware, excite the sneers of some. Persons of great authority in other things, have indeed regarded it as a perfect chimera. Dr. Lawson, in his 22d Lecture on Rhetoric and Oratory, published A. D.

1759, argues, at considerable length, against the practicability of such a notation, and against the utility of it, if practicable. In Dr. Adam Smith's *Essay on the Imitative Arts*, we have the following passage: 'What are called the intervals, that is, the differences, in point of gravity and acuteness, between the sounds or tones of a singing voice, are much greater and more distinct than those of the speaking voice. The former, therefore, can be measured and appropriated by the proportions of chords and strings; the latter cannot. The nicest instruments cannot express the extreme minuteness of the intervals. As the sounds or tones of a singing voice, therefore, can be ascertained or appropriated, while those of the speaking voice cannot; the former are capable of being noted or recorded, while the latter are not.'

To these, however, we may oppose* authori-

* I might perhaps have adduced as a good authority the opinion of Lord Kaimes, implied in the following passage, (*El. Crit. Vol. 2, p. 96.*) 'No language furnishes words to signify the different degrees of high and low, loud and soft, quick and slow. Before these differences can be made the subject of regular instruction, notes must be invented resembling those employed in music.'

ties, which, in my apprehension, are far superior, in as much as the persons with equal or superior qualifications from nature, appear to have paid far greater attention to the subject. Joshua Steele, as he informs us in his *Melody and Measure of Speech*, demonstrated by experiment, with a stringed instrument, the practicability of delineating and measuring rhetorical sounds, and to furnish a notation for the purpose was a principal design in that publication. From the accomplished author of the ‘*Comparative View*,’ &c. we have the following testimony. ‘Every agreeable speaker, independent of the sweetness of his tones, rises and falls in his voice in strict musical intervals; and therefore his discourse is as capable of being set in musical characters as any song whatever:’ and Marmontel in the memoirs of his life, informs us of Piccini, the Italian whom he employed to set music to his operas; ‘the accents and the numbers of the language struck so justly that excellent ear, that in his music, neither the one nor the other were ever, or scarcely ever, altered. He had so prompt a sensibility to seize the most

delicate inflections of the voice, that he could express even the finest shades of feeling.'

Authorities, in matters like that we are now considering, are entitled to little regard, any further than they are supported by experiment. It is high time, that this branch of acoustics were studied, like other branches of natural philosophy; that we had done with assumptions, and hypotheses, and traditionary dogmas, that have no better supports than those which, for years, were opposed to the experiments of Newton.

As the purposes to be answered by a rhetorical notation may not be fully understood, nor, of course, the utility of such a provision, a few words, by way of exposition, may not be unreasonable here. I would therefore observe we do not expect to make good readers by any mechanical aids or directions whatever. In order to read or *sing* any piece well, the reader or singer must understand the piece, and enter into the *feelings*, it is designed to excite. Without this, the *musical* notation is of little use. Is it then incredible that a rhetorical notation should be useful in the same way? The musician may forget a note or several notes, and

form the habit of singing them wrong ; but a recurrence to his notation will correct his errors. The like is true of almost every reader. He has contracted many unnatural and false intonations, and the most probable way of bringing him back to nature is by pointing out to him in every such case, what nature is, by bringing similar instances from his common conversation, and showing him thus demonstratively how he utters them.

Beside, if an accurate and simple notation for rhetorical sounds can be devised, it will be of great use in recording, and transmitting to distant ages or places, some of the peculiar excellences of the most distinguished speakers ; of a Garrick or a Siddons, for instance. I say *some* of the excellences, for with the best imaginable aids of this kind an ordinary genius could not copy Garrick to perfection, any more than a person of an ordinary genius for *music* could, by the aids of musical notation, perform like *Handel*. In both the orator and the musician are many indescribable graces ; but that is no reason why we should not copy those, which can be described.

It were indeed chimerical, as Dr. Lawson supposes, to think of noting the intonations, of everything to be read or spoken in public. This is no more requisite nor desirable, than it would be for an arithmetician to have specific directions for each step in every solution he attempts. Sentences indeed are infinitely various, so that no two, perhaps, can be found where the melody, or combined intonations are exactly the same. But still they are reducible to a few simple principles, which with a little practice may easily be applied to all.

What I have elsewhere said of the general principles of elocution, applies peculiarly to those of intonation; viz. that I do not design them for those, who are children in years or understanding, but for those who, though in some respects warped by artificial custom, from the simple graces of nature, are still characterized in a good measure by discernment and taste. If all those who, by this standard, are entitled to the reputation of musical taste and discernment, could be brought to the same degrees of accuracy and grace, in rhetorical intonations, our ends would be in a great measure attained; for

they would be patterns for a multitude of others, who, in their turn, would be able *teachers*, uniting in their instructions all the advantages of theory and example.

And from this improvement, we might expect, as a natural consequence, an equal improvement in *vocal music*.

OF THE KEY NOTE AND THE VARIATIONS FROM IT.

In music there is one note, called the key or tonic, to which all the other notes have a special relation, and by which they are controlled ; and the like is observable in rhetorical intonation. There is, however, an important difference to be observed. In music, the tonic is the only perfect repose for the air and the base, in which alone a tune can properly close. In speech, the tonic is a medium, about which, in the progress of each sentence, the voice is perpetually playing, but in which, as we shall presently see, it can have no final repose. That is, no SENTENCE CAN WITH PROPRIETY CLOSE ON THE RHETORICAL KEY OR PRINCIPAL NOTE.

THE VARIATIONS UPWARD OR DOWNWARD

FROM THE RHETORICAL KEY ARE GREATER OR LESS IN PROPORTION TO THE DEGREES OF PASSION OR ANIMATION. We rarely utter a sentence so feeble or dispassionate, as not to require the variation of a fifth at least, from the highest to the lowest tone, and seldom any great number of sentences together without traversing an octave or eighth. In a very lively or passionate discourse, the variations are as great, as we almost ever find in any one part of music, amounting to a twelfth or thirteenth, or in other words to an octave and a fifth, or sixth. In these positions I am supported by the concurrence of Mr. Steele, who says, 'in our changes on syllables or monosyllables, the voice slides at least, through as great an extent, as the Greeks allowed to their accent; that is, through a fifth more or less. I found my slides in common discourse went about a fifth (of the diatonic scale) above the level or key note, and about a seventh below it; but if impassioned, it ran two whole tones higher, which made the whole extent a compass of thirteen notes, or an octave and sixth.' Similar remarks are made by Dionysius Hallicarnassus on the Greek elocution, who,

if I rightly translate, tells us, 'In common discourse, the modulation of the voice is measured very nearly by one interval called a diapente, so that it does not *rise* more than three tones and a half in the acute, nor *sink* a greater distance in the grave.'

'Lyric poetry,' which is peculiarly animated, 'employs greater intervals, and is not limited by the diapente.'

OF RHETORICAL TRANSITION.

In the last section I treated of those slides or inflections, whereby the voice is said to pass by continuous sounds either upward or downward, from one part of the scale to another. The slide is the only mode of transition, I recollect to have seen noticed by any author I have read, that of the Comparative View, and Dr. Rush only excepted.* Few or none of them give

* During the last revision of this work, and while it was in press, I had for the first time an opportunity of reading the Analysis of Dr. Rush, which, though in some things too subtile for my apprehension, is characterized by accurate discrimination; and I am happy to find the principles of intonation, which I now offer to the public with little or no alteration, supported, as they generally are, by so high an authority.

us any thing more than casual and slight intimations of any other mode, while some of their representations may, at least, by the inattentive reader be supposed to deny every thing like musical transitions. This remark I think may justly be applied to Lawson, Adam Smith, Walker, and even J. Steele, who, it seems, when he published his excellent book, had not extended his experiments and observations so far, as we might wish he had done. I think, however, it will not be difficult to convince any unprejudiced person of ordinary perceptions, that immediate transitions from one note to another, by intervals nearly as great as those, which occur in music, are frequent in *elocution*, and that on these transitions depends, in a great proportion, the melody of good speaking. In general, these graduated or abrupt transitions occur in passing from the closing sound of one sentence to the initial sound of the following one. The like intervals may in most cases be observed between successive words and syllables, and in some cases, I think, between different parts of the same syllables. Let us take for example the following question and answer; 'King Agrippa,

believest thou the prophets? I know that thou believest.' There is a great and immediate fall from the close of the question to the commencement of the answer. There is a very sensible fall of the same kind between the closing sound of *King* and the first syllable in Agrippa, a rise between the first and second syllable of Agrippa, a fall between the last in Agrippa and first in *believest*, a rise between the first and second syllables of the same word, a fall between the last syllable *est* and the initial sound of *thou*, and between *thou* and *the*, a rise between *the* and *prophets*, another between *proph* and *ets*, a rise between *I* and *know*, a fall between *know* and *that*, a rise between *that* and *thou*, and a fall between the second and third syllables of *believest*. If these intervals are not otherwise apparent to the unpractised ear, they may be demonstrated with a stringed instrument. On this point, however, I shall be more definite hereafter.

RHETORICAL NOTATION.

It has been supposed, that oblique lines, bearing certain relations one to another, would, to the eye, be the most accurate representations of rhetorical intonations. Such is the method employed

by Walker, so far as he has attempted any thing of the kind; and likewise, I think, by Steele, (for I have not his book at hand.) The latter, however, had some appendages to these lines, which, for want of sight, I could not fully understand.

The notation I prefer, is that of music, and the reasons of the preference are, that, while it is sufficiently accurate for every practical purpose, it is of easier typography, and will be more readily understood, at least by musicians.

I have ventured the opinion, that the musical notation may, with sufficient exactness, be applied to rhetorical intonations. A chain of very quick notes rising or falling diatonically, and performed so as to be perfectly contiguous in time, or in other words, so as to have no intervals of time between them would, I think, with a suitable degree of smoothness, appear like an unbroken slide, in like manner as a wheel in rapid revolution presents the appearance of an uninterrupted surface, or a child revolving a burning stick, exhibits for a moment a complete circle of fire. In most cases two notes thus performed will suffice for a simple slide, and three for a circumflex. If this be not sufficiently accurate, we need only to direct the performer to fill each

interval with an actual slide. If any suppose that the point, at which a slide should begin or end, may not coincide with any existing degree in the diatonic scale, (the one I shall use) I would observe that is not a matter of so great nicety, as not to admit a slight variation. Indeed, different degrees of passion or spirit require, as already remarked, great variations in the length of the slides.

I have suggested above that the changes of tone, which take place in the same syllables are not always by slides, but often by steps or distinguishable degrees. This, I think, is the case with almost every syllable, that is capable of being divided into two or more parts, which may be sufficiently sounded alone, as, for instance, a genuine diphthong, * or two vowel sounds united,

*The criterion of a simple vowel is, that it may be protracted to any length, without the least change in the sound, or in any of the organs of speech. This is the case with the German sound of *a*, as in *fall* or *thaw*, the Italian *a*, as in *huzza*, and long *e*, as in *me*. On the other hand, where a vowel sound can not be indefinitely prolonged, without a change in the sound, or in some one of the vocal organs, it is a diphthong. If this be an accurate criterion, as I think cannot for a moment be doubted, *a* as in *may*, *i* or *y* in *by*, *o* as in *no*, *u* as in *fume*, *oi* as in *voice*, and *ou* as in *thou*, are unquestionable diphthongs.

or a simple vowel and a liquid or semivowel. In proof or illustration of this remark, I would refer the reader to the pronunciation of *voice*, *man*, *mourn*, *days*, and *full*, in the following examples :



* Dr. Rush speaks of a semitonic inflection, as characteristic of the tender or pathetic. In this, I think he is correct ; and if this example and the following one occurred in connected discourse, producing their full effect on the feelings, I should have made the intervals less.

In these examples of notation, the pauses might have been expressed by musical rests ; but, as they would not be understood by those, [who are not musicians, I have left the pauses to the taste of the reader or performer.

EXAMPLE OF THE CIRCUMFLEX.



RULES OF INTONATION.

I. Unaccented syllables and feeble words generally occupy the lowest degrees in the scale; excepting when they make a part of the rising or the circumflex inflection. See the preceding example.

Note. This rule may be applied to the indistinct sounds of *gl* in the word *glory* in one of the foregoing examples.

II. Mesophonous words generally occupy the medium of the rhetorical scale, and do not vary more than two or three semitones.

III. On every emphatical word, however short, there is a change of tone either by a slide or by distinguishable degrees, amounting to four semitones at least, and more in proportion as the emphasis is increased.

IV. The successive members of a climax are to be pronounced each in higher tones, in general, than those of the preceding.

EXAMPLE.

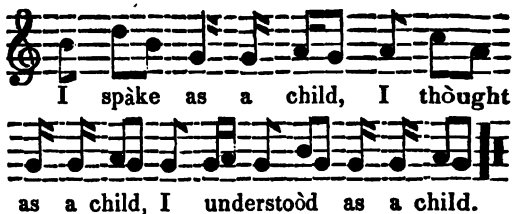
Though *you*, though all the **WORLD**, though an **ANGEL** from **HEAVEN** should assert such a thing, I would not believe it.



V. Several emphatic members in succession, which are not in climax, may gradually descend in their intonations one after another, and this gradation may often supersede the penultimate rise spoken of under Inflections.

EXAMPLE.

When I was a child I spàke as a child ; I thought as a child ; I understood as a child.



PART II.

OF PASSIONATE, SENTIMENTAL, AND POETIC
EXPRESSION.

SECTION I.

OF THE PECULIARITIES OF EXPRESSION REQUIRED
BY DIFFERENT SENTIMENTS AND PASSIONS.

In the previous sections I have endeavored to unfold the general properties of good reading, which are to be regarded in every species of composition, in prose no less than in verse, in the calmest addresses to the understanding, as well as in the strongest appeals to the passions. I do not say that in all the varieties of expression, re-

quired by different sentiments and occasions, these properties are to be equally conspicuous. What I contend for, is, that they are universally requisite, though in different degrees.

To a person of intelligence and feeling, who is duly attentive to the general properties of good reading enumerated and described above, no further direction perhaps needs be given, than that he endeavor at all times to possess himself fully of the sentiments and the passions he would express, and then speak as unbiased nature directs.

Nature has given a language to all the passions and emotions of the mind, and provided each with some *peculiar* expressions, which, though not always capable of a clear definition, are understood by all, who are conversant with nature. These expressions, while they discover the feelings of the speaker, are calculated to excite the like emotions in the hearer. It is a language unspeakably harder to be counterfeited, than that, which applies only to intellectual subjects. Hence it is a just maxim, that we should endeavor first to awaken in ourselves * the feelings we

* Si vis me flere, dolendum est primum ipsi tibi.

would produce in others, and that when awakened we should make them appear in our pronunciation, looks, and gestures. The latter part of this maxim, however, requires some qualification. The *selfish* passions, or those which are excited by considerations wherein *we* only are concerned, must be laid under restraint in order to engage the sympathies of others. Hence, if we have received an injury, and would enlist the resentments of others against the injurious person, we cannot do better, than to describe the wrong with more of apparent tenderness than anger. Would we engage their sympathies in our private sorrows or joys, we must guard against all appearances of excess, remembering that others will not feel for us, as we feel for ourselves, and that by attempting to interest them too much, we shall excite in them nothing but disgust. When, however, we would interest the feelings of our hearers in important subjects, in which they have an equal concern with ourselves, there is, in general, very little danger in giving vent to our own emotions, though some abatements are occasionally to be made on account of the different circumstances and tastes of those we address.

•To read passionate or sentimental composition well, then, we must, as before observed, endeavor to realize in our own bosoms the sentiments and the passions we would express; to make them our own. In order to this, we should premeditate closely on the subject, dwelling in our imaginations on every circumstance, which is calculated to render it interesting and affecting.

But there are times and occasions, in which it is impossible for many, and indeed for most persons to attune their feelings beforehand to the sentiments, they are called to deliver. The best we can do to supply this defect, is to copy the language of sentiment and passion, as nearly as we can; for, though in these things nature cannot be copied to perfection, we may make some approaches to it, which will be of no little importance. The accomplished orator, while he imitates, as well as the nature of things admits, the genuine expression of passion, appears to feel more than he really does, and this artificial pathos produces a favorable effect, not only on his hearers but on himself, awakening within him such a degree of feeling as supersedes the further use of art. I have known a clergyman,

who, with whatever coolness he might commence, could not read through the twenty third chapter of Matthew, without being so much affected by the solemn pathos of his voice, as to lose eventually the power of utterance.

It is important to add, that *some passions are to be expressed in reading, not for the purpose of communicating them to the hearers, but with the view of exciting their disgust or abhorrence of them.* In general, the reader is to personate the author of the sentiments he delivers, and in all cases to speak and act, (with some limitation indeed,) as if he were under the influence of the passions, that dictated the language. Thus the reply of Cain to his Maker (Gen. iv, 9,) should be read with something of that peevish, sullen, and impudent tone, which doubtless appeared in the author. Without this, the character and conduct of Cain will not be likely to excite a just abhorrence. ‘The Lord said unto Cain, Where is Abel, thy brother? And he said, I know not; am I my brother’s keeper?’

The following remarks,* general and partic-

*These principles are not less important in vocal music than they are in reading.

ular, which are presented with too little method perhaps, may be of considerable use in acquiring that variety of expression, which is suited to the diversities of sentiment, that may occur in reading. Those, who would enter more thoroughly into the subject of the passions, will do well to consult the *Art of Speaking*, or *Walker's Elements of Elocution*.

‘Between moral and material beauty and harmony, between moral and material deformity and dissonance, there is a very striking analogy. The visible and audible expressions of almost every virtuous emotion are agreeable to the eye and the ear ; those of almost every criminal passion disagreeable.’——‘**WE GENERALLY EMPLOY HARSHER TONES OF VOICE TO EXPRESS WHAT WE DISLIKE, AND MORE MELODIOUS NOTES TO DESCRIBE THE OBJECTS OF LOVE, COMPLACENCY, OR ADMIRATION.**’—*Beattie*.

The preceding remarks, so far as they relate to vicious and severe passions or offensive objects, may be exemplified by the following scriptures, to which the reader is referred ; viz. Exodus v, 2, 4. Numb. xvi, 3 ; 1 Samuel

xvii, 28, xviii, 8; Dan. iii, 14, 15; and Rev. xx, 11, 15.

The general modes of representation suitable to mild and virtuous passions and agreeable objects, will appear in a suitable utterance of the following scriptures. Gen. xiii, 8, 9; L. 19, 20, 21. Exod. iii, 7, 8: John xiv, xv, and xvi; and Rev. xxii, 1, 2, 3, 4.

‘A sound in a low key, brings down the mind, and such a sound in a full tone hath a certain solemnity, which it communicates to the feeling produced by it. A sound on a high key cheers the mind by raising it. Such a sound in a full tone both elevates and cheers the mind.’*

In pronouncing words signifying what is elevated, the voice ought to be raised above its ordinary tone; and words signifying dejection of mind ought to be pronounced in a low note.

For example, the words glorious, admirable, beautiful, and the like, are naturally pronounced in a higher tone, than infamous, contemptible, &c; as, His conduct was admirable. His behaviour was contemptible. On these general principles, the fifty third chapter of Isaiah, for instance,

*Kaims.

should be read below, and the thirty fifth above the ordinary pitch of the voice. *Passages like the twenty third of Matthew, or those, which unite a solemn energy with tenderness, should be read with a low and full voice.*

But it may be well to treat of the several passions and modes of communication more distinctly.

SERENITY

Is expressed by a moderate elocution, in a small and smooth current of sound, on the ordinary key, with gentle emphases, and no great variation of tone.

EXAMPLE.

‘ There is a calm for those who wèep ;

A rest for weary pilgrims found.

They softly lie, and sweetly sleep

Low in the ground.

The stòrm, that wrecks the wintry sky,

No more disturbs their deep repose,

Than summer èvening’s latest sigh,

That shuts the rose.’

Montgomery.

CHEERFULNESS

Elevates the voice a little above its ordina-

ry pitch ; increases the emphases and inflections ; quickens the time, and gives to the whole expression a lively air.

EXAMPLE.

‘ Hè is the hàppy man, whose life even *nòw*
Shows sòmewhát of that hàppier life to còme ;
Who, doomed to an obscùre, but trànquil státe,
Is plèased with it.’—*Cowper*.

JOY

Requires an elevated pitch of voice, and a full though melodious air, strong emphases, and great varieties of inflections and intonations.

EXAMPLE.

‘ The heart’s light laughter crowned the circling
jest,
And all was sùnshine in each little breast.’
‘ The hoary gràndsire smiles the hours away.
Won by the charin of innocence at plày ;
He bends to meet each artless burst of joy,
Forgèts his âge, and acts again the *boy*.’

S. Rogers.

SORROW,

According to its different degrees, depresses the voice more or less below its ordinary pitch ; when moderate and equable, it is rather silent than noisy ; its accents are gentle ; its general

air monotonous, and its utterance slow. When violent, it becomes noisy and eccentric in its intonations.

EXAMPLES.

‘Ab! fònd old man ;

My trembling limbs have lost their only stày,
And that sweet voice, that uttered all my wishes,
Reading them in my secret heart within,
Shall never thrill again upon mine ears.’

‘Alàs! I am too wretched to feel wrath :
There is no violence in a bròken spìrit.
Wèll, I ’ve not lònq to lĩve. It matters not
Whether the old man go henceforth alõne ;
And, if his limbs should fail him, he may seize
On some cold pillar, or some lintel post,
For that support, which *human hands refũse* him.

Milman.

FEAR,

Which is a modification of sorrow, arising from the expectation of evil, assumes in many respects the same modes of expression ; beside which, the voice is frequently tremulous, and sometimes broken and discordant.

EXAMPLES.

‘In thoughts of the night, when deep sleep

falleth upon men, fèar came upon me, and trèmb-
bling, which made all my bones to shake. Then
a spìrit passed before my face ; the *hair* of my
flesh stood up. Job iv, 13, 14, 15.

‘ Lord, sàve us, we perish. Matth. viii, 25.

When the alarms are sudden and violent,
they are apt to vent themselves in protracted
cries or shrieks. But these are rarely to be
represented in reading or speaking.

HOPE,

Which is a pleasing anticipation of good, is
expressed like cheerfulness, or joy, according
to the nature of its object, and the degree of
anticipation, but with less elevated tones, and
more moderate and gentle articulations.

EXAMPLE.

‘ I shall behold thy face in righteousness. I
shall be sàtisfied, when I awake with thy like-
ness.’ Psalm xvii, 15.

RELIGIOUS COURAGE AND RESOLUTION

Are expressed in nearly the same tones with
hope, but with great moderation and firmness.

EXAMPLES.

‘ Though I walk through the valley of the

shadow of *dèath*, I will fear no *èvil*, for *thòu* art with me, and thy rod and thy staff they *comfort* me.' Psalm xxiii, 4.

'*Gòd* is our *rèfuge* and *strèngth*; a very *prèst* t help in trouble. Therefore *will we not fear*, though the *èarth* be *removed*, and though the *mòuntains* be carried into the *midst* of the *sea*.' Psalm xlii, 1, 2.

'Thou comest to me with a sword, and with a spear, and with a shield; but I come to thee in the *name* of the *Lord* of *hòsts*, the *God* of the *armies* of *Israel*, whom thou hast defied.'

1 Sam. xvii, 45.

'Our *Gòd*, whom we serve, is able to *deliver* us from the fiery *furnace*, and he *will* deliver us out of thine *hànd*, O king; but if *nòt*, be it *knòwn* unto thee, O king, that we *will not serve thy Gods*, nor worship the golden image, which thou hast set up.' Dan. iii, 17, 18.

BOASTING

Is loud and boisterous, eccentric in its intonations, and often harsh in its accents. Sometimes, however, it is more pompous than violent.

EXAMPLES.

'The Philistine said to David, Come to me,

and I will give thy flesh unto the fowls of the air, and to the beasts of the field.'

1 Sam. xvii, 44.

'*Is not this great Babylon that I have built for the house of the kingdom, by the might of my power, and for the honor of my majesty?*'

Dan. iv, 30.

SHAME,

If not wholly silent, expresses itself in very low, monotonous, protracted, and, sometimes, interrupted notes.

EXAMPLE.

'My God, I am ashamed, and blush to lift up my face to thee, my God.' Ezek. ix, 5.

CONTEMPT

Is expressed by a moderate quantity of voice, depressed tones, harsh articulations, and drawing inflections on the principal words.

EXAMPLE.

'What do these feeble Jews? Will they fortify themselves? That which they build, if a fox go up, he will even break down their stone wall.' Neh. iv. 2, 3.

ANGER

Is expressed by eccentric intonations, great loudness, energy, and harshness, and sometimes by rapid articulations.

EXAMPLE.

‘No mòre ! I’ll hèar no more. Begòne,
And leave me.’—*Venice Preserved*.

DETESTATION

Expresses itself in a manner resembling that of anger, but with less eccentric intonations, and greater deliberation and firmness.

EXAMPLE.

‘*Abhòr* that which is èvil.’—*Paul*.
‘In my soul *I lòath*
All affectàtion. ’T is my perfect *scòrn* ;
Object of my *implacable disgust*.’—*Cowper*.
‘Vàin pomp and glory of the wòrld, I *hàte*
you.’—*Shakespeare*.

LOVE OR COMPLACENCY

Expresses itself in soft and melodious notes, in the ordinary pitch of the voice.

EXAMPLES.

‘This is my beloved Son, in whom I am well pleased.’—*Matthew iii, 17*.

‘Pèace loves her little làmp to trim
Around the couch of innocence.’

Cunningham.

REVERENCE

Is expressed by grave tones, rather soft than loud, and is attended with a moderate articulation.

EXAMPLE.

‘Who shall not fèar thee, O Lord, and glòrify thy name? for *thou only* art *holy*.’—Rev.

RESIGNATION

Employs a soft and rather monotonous voice, sometimes below the ordinary key, with gentle emphases and a moderate utterance.

EXAMPLES.

‘It is the Lòrd; let him do what seemeth him good.’—1 Sam. iii, 18.

‘Nòt my will but thine be done.’—Luke xxii. 12.

MEEKNESS AND PLACABILITY,

So far as the voice is concerned, are expressed in ways not widely different from serenity and resignation.

EXAMPLES.

‘Be slow unto wrath.’—James.

‘The Lord God merciful and gracious, long-suffering, and abundant in goodness and truth, pardoning iniquity, transgression and sin.’

PITY.

The expressions of this passion are those of love and sorrow united, and qualified by each other.

EXAMPLES.

‘His soul was grieved for the miseries of his people.’—Judges x, 16.

‘Woman, why weepest thou? Whom seekest thou?’—John xx, 15.

SOOTHING

Employs a soft and melodious voice; either tender or sprightly, as the nature of the case requires.

EXAMPLES.

‘Be of good cheer; it is I; be not afraid.’
Matthew xiv, 27.

‘Why art thou cast down, O my soul? And why art thou disquieted within me? Hope thou in God; for I shall yet praise him, who is the

health of my countenance and my God.' Psalm xlii. 11.

EXHORTING,

Where it implies no reproof, should always accommodate itself to the nature of the virtue it inculcates, whether mild, energetic, or tender.

EXAMPLES.

'Be gentle toward all men.'

'Strive to enter in at the strait gate.'

'Work out your own salvation with fear and trembling.'

'Weep with those who weep.'

REPROVING

Is solemn, and either tender, or stern, according to the temper of him who gives, and the character of him who receives it.

EXAMPLES.

'Shouldest thou not have had compassion on thy fellow servant, even as I had pity on thee?' Matthew xviii. 33.

'I have not troubled Israel, but *thou* and thy *father's house*; in that ye have *forsaken* the *commandments* of the *Lord*.'—1 Kings xviii. 18.

FORBIDDING

Is solemn and energetic in proportion to the enormity of the thing forbidden, and the danger of disobedience ; as,

‘ Sternly he pronounced
The rigid interdiction, which resounds
Yet dreadful in mine ear.’—*Milton*.

THREATENING,

When it is not mingled with pity and reluctance, is loud, harsh, and eccentric in its intonations.

EXAMPLE.

‘ Back to thy punishment,
False fugitive ! and to thy speed add wings ;
Lest with a whip of scorpions, I pursue
Thy lingering.’—*Milton*.

Words and sentences significant of different qualities of sound, as loudness, softness, smoothness, roughness, &c. should be so pronounced, as in some measure to imitate those qualities.

EXAMPLES.

‘ Awake, ye tempests, and his fame
In sounds of dreadful praise declare.’

‘And the sweet whispers of his name
Fill every gentler breeze of air.’

Apostrophes or addresses to those, who are dead, or regarded as very remote, should be loud.

EXAMPLES.

‘Sing to the Lord, ye distant lands.’—*Watts*.

‘Hear, O ye nations, hear it, O ye dead.’

Young.

‘On this theme, my emotions are unutterable. If I could find words for them, if my powers bore any proportion to my zeal, I would swell my voice to such a note of remonstrance, as should reach every loghouse beyond the mountains.’—*F. Ames*.

‘Addresses to inanimate things should be louder in general than apostrophes.’—*Ward*.

Words and sentences significant of great exertion and powerful combinations, should be pronounced loud and energetically.

EXAMPLE.

‘Let the earth totter on her base,
And clouds the heavens deform;
Blow, all ye winds, from every place,
And rush the final storm.’—*Byles*.

The preceding rules and remarks will apply, with some limitations, to every kind of reading and public speaking, and among others to the elocution of the pulpit. The preacher, however, is always to abstain from that severity of expression, which may with less indecorum be indulged by others. He is never a moment to forget his character as an ambassador of mercy and peace; the severest denunciations of Heaven he is to pronounce with equal solemnity and pathos. I would close this section with observing that much of the variety inculcated above, may, and should be introduced into *prayer*, though it should doubtless be restrained by that reverence which should pervade every part.

SECTION II.

ON THE READING OF POETRY.

‘Whatever difficulties,’ says Mr. Walker, (El. p. 212,) ‘we may find in reading prose, they are greatly increased when the composition is in verse, and more particularly if the verse be rhyme. The regularity of the feet, and the

sameness of sound in rhyming verse, strongly solicit the voice to a sameness of tone, and unless directed by a judicious ear, is apt to degenerate into a song, and a song of all others, the most disgusting to a person of just taste :’ and yet the general properties of good reading are essentially the same in prose and verse, as also the appropriate modes of expressing different sentiments and passions. It is an observation of Mr. Kett, (El. Gen. Knowl.), ‘As a proof how little rhyme can contribute to the essential beauties of poetry, those persons are esteemed the best readers, who pay the least regard to its regular and stated return, and attend only to such pauses as the sense of an author naturally points out :’ and Mr. Walker gives the following advice. ‘For those, therefore, whose ears are not just, and who are totally deficient in a true taste for the music of poetry, the best method of avoiding this impropriety, (see the quotation above,) is to read a verse exactly as if it were prose ; for though this may be said to be an error, it is certainly an error on the safer side.’ The following rules may serve to correct some of the errors, and

to supply some of the deficiencies, most frequent in the reading of verse.

1. • The accent and the emphasis are always to be laid on the same syllables and words, both in prose and verse, and every letter is to have the same sound in both, without regard to rhyme, or any other consideration.

EXAMPLE.

‘Your guests we’ll be,
And well will pay the courtesy.
Come, lead us where your lodging lies,
Nay, soft! we mix not companies.’

W. Scott.

2. • All the inflections most important in prose should be preserved in verse, but with less eccentric intonations.

EXAMPLES.

‘Though I speak with the tongues of men and àngèls, and have not charity, I am become as sounding bràss and a tinkling cymbal.’

‘Had I the tongues of Greeks and Jews,
And nobler speech than àngèls ùse,
If lòve be absént, I am found,
Like tinkling bràss, an empty sound.’

3. Every well constructed line of eight syllables or more, requires a pause at or near the middle of a line, called the *Cesura*, and the place of this pause is to be determined by the rules of punctuation proposed, Part 1, Sect. 6.

EXAMPLES.

‘High in the heavens, eternal God,
Thy goodness—in full glory shines.’
‘Know then thyself—presume not God to scan;
The proper study of mankind—is man.’

Note. The harmony of the last line above, is injured by the necessity of removing the *Cesura* too far from the centre.

It has already been observed, that the harmony of language rarely admits more than two or three *feeble* syllables in close succession. Hence, in a longer succession of this kind, a rhetorical pause, if admissible, is peculiarly important.

EXAMPLE.

‘How honorable—is the place,
Where we adoring stand!
Zion, the glory—of the earth,
And beauty—of the land!’

4. • At the close of every line there should be a pause, where the construction is such as would not exclude it in prose, and this pause, if consistent with the sense, should be longer than any in the course of the line. •

EXAMPLE.

‘Behold, the lofty sky——

Declares its maker God.’—*Watts*.

‘Ask of thy mother earth why oaks are made——

Taller or stronger than the weeds they shade.’

Mr. Sheridan, in his *Art of Reading*, contends, that this final pause should always be made, as necessary in many cases to distinguish verse from prose. But Mr. Walker (*El. El.*) dissents from him for the two following reasons, which to me are altogether satisfactory; viz. ‘First, that if the author has not taken pains to distinguish his verse from prose, the reader can be under no obligation to attempt it; and, Secondly, that where, as frequently happens, there is necessarily a long pause in the course of a line, a short one at the end would be insufficient to the purpose, for which it is recommended.’

As to the closing *inflections* or tones of the

several lines, let it be remembered that they are entirely distinct from the pauses. It is well observed by Mr. Sheridan, (*Art of Reading*,) ‘These are the very notes, which every one would use, of course, in reading or reciting, if he were not under the influence of false rules, and had not been taught to use in reading certain tones and notes of the voice, which differ wholly from those employed in speaking.’

A GENERAL PRAXIS,

In which all the preceding principles are to be applied.

‘What went ye out into the wilderness to see? a réed, shaken with the wind? But what went ye out to see? a man, clothed in soft raiment? Behold, they which are gorgeously apparelled, and live delicately, are in *king’s* courts. But *what* went ye out to see? a *prophet*? Yea, I say unto you, and much more than a prophet?’ Luke vii. 24, 25, and 26.

Was it day? or night? Was it summer? or winter?

‘Good order—is the foundation of all good things. The people, without being servile, must be tractable and obedient. What is liberty

without wisdom and without virtue? It is the *greatest of all possible evils*; for it is *folly, vice, and madness, without tuition or restraint.*'

Burke.

'*An àngel's arm—can't snàtch me—from the gràve;*

Lègions of angels can't confìne me there.'

Young.

'*Is héaven treméndous in its frówns? Móst sùre;*

And in its fàvors—formidable too.

Its favors here are trials, not rewards;

A call to dùty, not discharge from càre.'

Young.

'*Who does the bést—his circumstance allows,
Does well; acts nòbly; àngels could no
möre.*'—Young.

Note. The last proposition, 'Angels could no more,' is opposed to a concession, which is understood, viz. that angels can do much.

'*Còme, Disappòintment, còme;*

Not in thy tèrrors clád;

Come in thy mèekést, sàddest guise;

Thy chastening rod but terrifies—
The restless and the bad.*—*H. K. White.*

'A mother's love! how sweet the name!
What is a mother's love?
A noble, pure, and tender flame,
Enkindled—from above,
To bless a heart of earthly mould;
The warmest love that can grow cold;
This is a mother's love.'

'Some feelings—are to mortals given,
With less of earth in them, than heaven;
And, if there be a human tear—
From passion's dross refined and clear;
A tear so limpid and so meek,
It would not stain an angel's cheek;
'Tis that, which pious fathers shed—
Upon a duteous daughter's head.'—*W. Scott.*

FALSE INFLECTIONS TO BE CORRECTED.

Of all things in the world *hymns* are generally read the *worst*. Many persons, and perhaps we might say *most* persons, in reading a *single stanza*, exhibit every variety of *inflection* we should ever hear from them if they were to

* See the last rule on Intonation.

read every hymn in the *English language*. This mechanical sing-song, if it were not common, would be regarded as *intolerable* ; a *burlesque* on every thing *dignified* or *tender*. The monotony, of which I am speaking, may be understood from the accents, marked in the following extracts, increased as they are by many inflections of the same kind, which could not be marked as incorrect.

‘ How beaúteóús are théir feet,
Who stand on Zion’s híll ;
Who bring salvátion on their tongues,
And words of péace reveal !’

‘ How chármíng is their voice !
How glád the tidings áre !
Zion, behold thy Saviour Kíng,
He reigns and tríúmphs here.’

‘ Alas, the bríttlé clay
That built our bodies first !
And every mónth, and every dáy
’Tis mouldering báck to dust.’

‘ Lóve is the grace that keeps her power
In the blest realms abóve ;
There fáith and hópe are known no móre,
But sáints forévérlòve.’

SUPPLEMENT.

ACTION OR GESTICULATION.

It was no part of my original design to treat of the subject here proposed. To do it full justice, were I competent to the task, would far exceed the limits, I have thought necessary to prescribe for the present work. A few hints on this subject, however, may perhaps render the book more valuable to some of my readers.

Action and pronunciation, as used by ancient rhetoricians, were synonymous terms ; and both included every thing, whether audible or visible, which belongs to the delivery of a discourse. In the discriminate use of moderns the terms action and gesticulation are limited to *visible* expressions, and extend to looks, postures, and all outward motions.

In the expression of sentiment and passion, the *countenance* is often more intelligible and true than the *tongue*. Some passions are attended with changes in color, and all of them with something peculiar in one or more of the features. The changes of color few or none can control.

We cannot *blush*, nor turn *pale* at our will, and therefore it is superfluous to say more on these modes of expression. We may, however, command the motions and postures of the *features*, and it is important for us to attend to their different significance.

Of all the features, the *eyes* are the most expressive. They have been well denominated 'The* windows of the soul,' through which all its several motions may be seen. By them we may clearly express love or hatred, joy or grief, tranquillity or transport, eagerness or indifference, languor or vivacity, respect or contempt, courage or timidity, surprise, wonder, amazement, and many other emotions. It is evident, therefore, they must be important auxiliaries to the voice in communicating the sentiments and feelings of the speaker, and it is a great sacrifice of expression for one, who speaks in public, to *read* what he delivers. The eyes should be at liberty to look every important thought, of whatever nature it may be, into the hearts of the hearers. They

* 'In ore sunt omnia,' says Tully 'in eo autem ipso dominatus est omnis oculorum:' and again, 'Animi est omnis actio, et imago animi vultus est, indices oculi.'

De Oratore El. 3. l. 50.

should not rest on any one person or object, but move rapidly or gently from one to another, as the nature of the sentiments may require.

It is to be lamented, that the language of the eyes is generally renounced in public prayer. Says Hon. J. Q. Adams, (Lect. 36,) 'There is a fashion with clergymen of keeping their eyes closed during a certain part of their services. This has an ungracious appearance.' In confession of guilt there may be some approaches to propriety in closing the eyes; but it were better even in this to cast them down upon the aisle or some vacant place below. In lofty aspirations, the closure of the eyes is not only a sacrifice of the best expressions, but a glaring absurdity. The eyes of the speaker should not light on any of his fellow worshippers, but should be raised in general above them without ever being fixed so high, as to give them an unpleasant appearance.

Next to the eyes, (with which I would include the brows,) the external parts of the *mouth* are, in point of expression, the most important parts of the face. Over these we have, in general, an easy and entire control, and, by their different

motions and configurations, we may clearly express anguish, sorrow, composure, cheerfulness, mirth, anger, contempt, derision, approbation, courtesy, fondness, &c, &c. Among other things there is a great variety of significant *smiles*, on which most of these expressions depend.

There is a considerable diversity of expression in the *forehead*, and some in the *chin*, the *nose*, and the *cheeks*, on which I have not room to enlarge.

When the expression of one feature, as the eye, for example, is ambiguous or doubtful, it is generally interpreted by that of some other, and still more decisively by that of *all* the features combined, among which, so far as they are actuated by nature, there is always a perfect accordance.

The most important expressions of the features, both single and combined, may readily be learned by any one, who will attend a little to the operations of the passions in ordinary life. I shall excuse myself, therefore, from a particular description of them.

The physiognomical expressions should always be suited to the nature of the subject, and to the

relative characters of the speaker and the hearers; and it may be laid down as a rule, that where there is no occasion for severity, the countenance of the speaker should always be attractive and pleasant, though often serious and occasionally pensive.

ATTITUDE.

Another general class of expressions, to which no little attention is due, consists in the general attitudes or postures of the body. By inclining the body more or less forward, we may aid expressions of dejection, humility, respect, condescension, eagerness, &c. By an erect posture we may express fortitude, resolution, dignity, and the like; while an inclination backward is significant of vanity, insolence, and pride. In discoursing on dignified or solemn subjects, the general posture of the speaker should be erect; and in every thing inviting and persuasive, a little inclined toward his audience.

MOTIONS.

There is an important significance in many bodily motions beside those of the features. The speaker should never continue for many

successive moments in the stiff attitude of a *statue*, but should exhibit motions or changes corresponding to the diversities of thought he delivers. Where the whole person of the speaker is exposed to view, it is hardly consistent with graceful or forcible expression for him to continue long on the same ground, but he must alter his general position, and sometimes walk to and fro in an expressive manner. In those forms of public speaking, in which this is not permitted or required, and with which I am chiefly concerned, there is or should be considerable motion in the trunk of the body, but much more in the head and the hands. The face should be frequently turned toward every part of the auditory, as significant of impartial attention to all. Beside this there are various expressive motions performed by this organ, such as the nod of assent, the shake of denial, the recoil of fear, abhorrence, and disgust, the demission of modesty and dejection, and the elevation of joy and triumph.

With the hands we may invite, or repel, direct, demonstrate, or show, command, or threaten, and by different degrees of energy express the different degrees of our inward feeling.

•The first concern of every public speaker, in regard to the subject we are now considering should be to avoid every thing offensive, awkward or absurd in gesticulation ; and the second, to make every motion significant ; conducive either to force or grace. • A superabundance of action, like all other excesses, destroys and perverts the effect. An extravagance of this kind in the pulpit or on the bench is a great blemish ; and especially if the speaker is personating the infinite God, or his blessed Son. To say no more, action is always to be accommodated to the nature of the subject, to the office of the speaker, and to the tastes and customs of those he addresses ; and is ever to be remembered that •too little action is safer than too much. •

BOOK II.

PRINCIPLES OF COMPOSITION.

INTRODUCTION.

It was no part of my original design, to treat of composition ; nor is it my present expectation, to produce much on this subject, that is new and important. It has however appeared to me, that far greater attention is due to the style of English composition, than it generally receives. In this remark, I have particular reference to the several constituents of *euphony* and *expression*. These are of vast importance in every public address ; and on these points, it may not be found impossible, to add something useful to the precepts, which are scattered here and there, through the many excellent books, already extant.

It is evident, there must be a natural affinity between the principles of composition and those

of *elocution*; and, on examination, it may perhaps appear, that, in general, the latter have not been discussed with due reference to the former. Nay, the subject of elocution has hitherto engaged too little of philosophic investigation; and it is probable, that most of those, who have written well on many things, connected with rhetorical composition, have been very deficient in their theory of elocution. For these sixty years, it has indeed been inculcated by Lawson, Sheridan, Walker, and others, that we should *read*, as we naturally *talk* on the same subjects. But it is one of the rarest things in the world to find a reader, or a public speaker, who is not often unnatural and affected in his modes of utterance. With such defects in the theory and practice of elocution, it cannot be supposed, that the theory of composition has been brought to a degree of perfection, beyond which it is impossible to advance.

If the principles of elocution, produced in the preceding treatise, be thought to add anything valuable to what had before appeared on this subject, I trust, I shall be excused in throwing together a few principles, on a subject, so in-

mately connected with it. I shall not however attempt an elaborate, or systematic treatise, but would refer the reader, who wishes for more general and extensive views, to the rhetorical writings of Quintilian, Lawson, Ward, Blair, Kaimes, Campbell, and J. Q. Adams, from whom I have freely borrowed, whatever appeared best suited to the nature and extent of my design.

My proposal is to treat

I. Of Style in general; and

II. Of the general means of excelling in literary composition.

OF STYLE.

The style of rhetorical composition is the general manner or mode of expression. The qualities of style, like the characters of men, and the properties of almost all the objects of human attention, are extremely various. To these diversities of style are applied many different terms, expressive either of approbation or censure, complacency or disgust, among which are the following; *lucid* or *obscure*, *direct* or *circuitous*, *concise* or *diffuse*, *interesting* or *tedious*, *nervous* or *feeble*, *glowing* or *frigid*, *neat* or *slovenly*, *chaste* or *meretricious*, *simple*

or *ostentatious*. To these may be added *beautiful* and *sublime*, which express the combination of every excellence of style, appropriate to beautiful or sublime subjects.

The properties of a good style may all be reduced TO THE FOUR GENERAL HEADS OF PERSPICUITY, PRECISION, STRENGTH, and ELEGANCE. Of these, I shall treat first in reference to literal or *plain* language, and then with a view to rhetorical *figures*.

SECTION I.

OF PERSPICUITY.

As the first object of every writer or speaker is to be understood ; as this is indispensable to the attainment of every other end ; it is natural to consider perspicuity, as the prime essential of a good style, for the want of which, no other qualities can make any amends. In this virtue, there is little danger of excess. Our meaning should at all times be apparent. It should not be so expressed, as to require painful attention on the part of the reader or the hearer. We should, indeed, refrain from all unnecessary ex-

plications ; but *they* are hardly to be considered, as excesses of perspicuity.

PERSPICUITY REQUIRES ATTENTION TO THE CHOICE OF WORDS AND TO THE ARRANGEMENT OF THEM. 1. We should, as far as may be, avoid the use of all words, which may not be supposed familiar to those, to whom we read or speak. The unnecessary use of *exotic* words, which have not been naturalized in our language, is at once an offence against the laws of perspicuity, decorum, and good taste. The tyro, at the age of twelve or fourteen years, who has learned a hundred Latin or French words, must be forgiven, if he attempts to show his *wondrous* learning by introducing some of those words into his writing or conversation ; but such things are beneath persons of *mature* minds and *extensive* information. As soon would I insert in a new and costly robe, party-colored patches, as I would employ in an English sentence any unnecessary word, which would be at once strange to the eyes of most readers, and in utter discordance with the common rules of English pronunciation.

Dialogue, in which the principal object is bur-

lesque, is, I think, the only composition, which may claim an exemption from this rule ; and, even here, the exception must be made at the expense of perspicuity. Nor is it sufficient to confine ourselves within the limits of the English language, as it appears in the most approved dictionaries. A great part of the words, contained in these vocabularies, are either too new or too old, to be generally understood. That, however, may be perspicuous to one, which is not so to another. The learned may sometimes be addressed in language, that would be unintelligible to a common audience.

Another rule of considerable importance, respecting the choice of words, is, that we should prefer those, which are the least ambiguous or uncertain in their meaning. There is a want of perspicuity in the following passage from the common version of the Bible, which is to be traced to a neglect of this rule ; ‘ Strait is the gate, and narrow is the way, which leadeth to life.’ The obscurity would have been prevented, had it been rendered, as the sameness of the original naturally dictated ; ‘ *Narrow* is the gate and narrow is the way.’

2. Perspicuity of style requires attention to the *arrangement* of words. In that kind of sentence, which is called a period, the sense remains incomplete, till the last word is heard. Indeed the former members, at the moment they enter the ear, can hardly be said to have any meaning at all. But they are to be borne along in their proper connexions to the close, when the sense will unfold at once on the mind. The same is in a measure observable of every kind of sentence. Hence it is of great importance, that in the course of the sentence every facility be afforded to the mind in apprehending the mutual connexions and bearings of the several parts, without which it will be impossible at the close to collect the meaning, or even to remember the words; and hence it has been found convenient in most languages, to have something like an established *order* in the several parts of a sentence or proposition, which affords to memory and apprehension the aids, that are usually derived from habit. In some instances in our language, a departure from the usual order *contradicts* the sense; as, 'Brutus Cæsar killed;' Cæsar killed Brutus. In some cases it only *obscures* the sense.

In arranging our words, therefore, with a view to perspicuity, two rules are to be observed, analogous to those, proposed above for the choice of words :

First. 'In periods of considerable length, we should follow the order, that is most common and familiar.'

Secondly. 'We should avoid all such arrangements, as are in themselves ambiguous.'

In short periods, however, we may sometimes vary from the more usual order, not only without obscurity, but with greater elegance and force; as, 'Silver and gold have I none.' 'Him ye have betrayed.'

A great part of the obscurities, we meet with in books and oral discourses, arise either from a wrong choice of words, or wrong collocations. Many of them, however, are to be traced to other sources. I would therefore observe,

3. *Unity* is of great importance to perspicuity. Unity should characterise every sentence, every paragraph and every discourse, from beginning to end. To preserve the unity of sentences, we should regard the following rules.

•Never crowd together into one sentence things, which are so distinct and independent, as to admit of being distributed into several sentences. •

Be careful, that in the course of each sentence the subject or nominative case be not unnecessarily varied. The following sentence is in this respect faulty ; ‘We visited our friends, who kindly received us, and our visit was pleasant.’ It were far better thus ; ‘We visited our friends, were kindly received, and had a *pleasant* visit.

To secure that unity in the composition of each *paragraph*, which is necessary to prevent distraction and confusion, we should see that the several propositions, of which it is composed, be intimately related, methodically arranged, and properly connected. They should follow one another in an easy and natural order, and be cemented together by the usual connectives.

The same order and connexion should be preserved among all the larger members of a discourse, or other composition, of whatever nature or design.

4. *Long parentheses* are extremely hostile to perspicuity, as they always break the connex-

ion, and generally cause it to be forgotten. Parentheses are not indeed to be discarded ; for they often give variety to writing ; but they should rarely exceed five or six words.

5. Excessive * *conciseness* is another cause of obscurity. All language is elliptical ; and all writers of taste and genius omit such words, and phrases, and propositions, as they suppose will be easily anticipated, or supplied by the reader. Instead of formal statements, they abound much in mere *hints* and *allusions*. Such hints and allusions, when they are understood, are always pleasing ; first, because they are so many compliments to the learning or penetration of the reader ; and secondly, because they enable the writer to bring many more thoughts within the same compass. But, without the exercise of great judgment, this mode of writing will infallibly become obscure.

6. Another fruitful source of obscurity is the injudicious use of *figurative* language. But the consideration of this I defer to a more convenient place. (See Sect. 5.)

* This was remarked by Horace, (Ars P. 25—28.)

——— ‘ Brevis esse laboro,

Obscurus fio,’ ———

SECTION II.

OF PRECISION.

In every piece of rhetorical composition, the author has, or should have, some definite object, which he should endeavor to accomplish, as thoroughly and expeditiously, as may be ; whether that object be to inform, to convince, to persuade, or to entertain those whom he addresses. So far as the style he employs, is adapted to the purpose he has in view, and to that alone, it may be said to be precise.

The precise writer selects the most expressive words, that are sufficiently dignified and familiar ; such words as are most to his point : and he uses no more words, than his purpose requires. He never employs two words, where one would express the same meaning. He rarely deals in triplets, or couplets of words, nearly synonymous. He is frugal in superlatives and epithets of every kind ; aware, that in proportion as they rise in number, they sink in value.

Precision of style is nearly synonymous with *conciseness*, so far as the latter is a virtue, and

is suited to the subject, and the occasion. Precision, however, on different subjects and occasions will be in some measure diffuse. Where the thoughts are bold or energetic, precision of style will partake of the same character. Where the former are gentle and placid, the latter will be so too.

SECTION III.

OF ENERGY OR STRENGTH.

The qualities of perspicuity and precision, though distinct from each other, are mutually dependent, and they are both conducive to energy or strength.

But something more is requisite to strength of style, than seems proper to be included in them. Beside the choice of such words, as are best adapted to the thoughts we would express, and such an arrangement of them, as will neither pervert nor obscure the meaning, strength of style requires such an arrangement, as will present the principal words and thoughts in the most *conspicuous* points of view, where they will be most commanding and impressive.

In some instances, the commencement of a sentence is the most important, and should be occupied by the most emphatic word. Says Mr. Adams, (Lect. 27,) 'Are you grappling with the feelings of your auditor? Would you sieze the strong hold of his affection? Invert the order of your sentences. First utter that which you first feel; and the conspicuous word will derive energy from its location, in proportion to the wideness of its departure from that usual order, which you have habituated your hearer to expect in the coolness of your discourses to his reason.'

In general, however, the *close* of a sentence should be the most emphatical part. For that, we should reserve our greatest strength; and where several things of different degrees of importance succeed one to another, in the same sentence, or in different sentences, they should generally* rise by a gradual succession from the least to the most important. This rule, however, should be qualified by another; viz. that the most important words and members should close in those parts of a sentence, in

* Ward, Kaimes, Blair.

which the melody is best completed by the falling inflections; and the less important words and members, in those which require the rise (Prin. El.)

EXAMPLE.

‘Of the ten thousand battlès, which have been fought; of all the fièlds, fertilized with carnage; of the bànners, which have been bathed in blòod; of the wàrrriors, who have hoped, that they had risen from the field of conquest to a glory as bright and as durable, as the stars, how fèw that continue lǒng to interest mankind!’—*D. Webster.*

SECTION IV.

OF ELEGANCE.

The last quality of a good style, I propose to investigate and unfold, is *elegance*. This, when taken in its most enlarged sense, may be considered, as including every thing agreeable to a sound judgment and a delicate taste; as including indeed all the qualities, enumerated and discussed above. Pèrspicuity is in itself a source of pleasure to a good taste, like that

transparency in natural bodies, which is an instance of beauty, while it serves to display the beauty of other things. There is a beauty in *precision*, the beauty of fitness and proportion. And there is an exquisite pleasure in the contemplation of *strength*, when exerted for noble purposes. But these qualities in their common acceptation are not all the constituents of an elegant style. In addition to these, it includes *euphony* and *elevation*, beside all the graces, to be derived from the various figures of rhetoric.

Elevation is here opposed to the use of low words and vulgar expressions. It does not indeed require the disuse of all words, that are current among the vulgar. Many words are common to the highest and the lowest orders of society, to the politest and to the rudest of men; and were it not so, they could never be intelligible to each other. But there are words and phrases, which are peculiar to those, who aim at little or no refinement of speech. Other words and phrases there are, which, though not debarred from polite use, cannot be very frequent without degrading the style.

Instances of Vulgar and Polite Expressions.

Vulgar.	Polite.
How will you swop?	How will you exchange?
Go along with,	Go with, or accompany.
Had as lieve,	Would as willingly, would as soon, &c.
When will you come back?	When will you return?
They got upon their horses,	They mounted their horses.
I waked up,	I awoke.
He got up,	He rose.
Pester,	Vex.
In a sweat,	In a perspiration.
I am dry,	I am thirsty.
Mad,	Angry, or affronted.

Instances of the less and more Polite.

Less Polite.	More Polite.
I went to bed,	I retired to rest.
Go on,	Proceed.
Give up,	Resign, or surrender.
Speak to,	Address, or accost.
Talk,	Converse.
Ask,	Inquire.
I am glad,	I rejoice.
Fretful,	Irritable, or peevish.
Tired,	Weary, or fatigued.

There is danger, however, of refining too much in the use of words; of receding too far from ordinary diction. By excessive refinement, we almost inevitably render our style obscure, at least to children and illiterate persons. Another attendant of such excess is an appearance of affectation, which will hardly fail of disgusting every person of genuine taste.

On some occasions, a person of high rank is expected to appear in costly array, whereby he is distinguished from the lowest order of society; but *he* is a *fop* and not a *gentleman*, who is always punctilious in regard to his dress; who must be arrayed in the richest attire, adorned with scrupulous exactness, to meet his servants, or his intimate friends. The greatest elegance in these things is not ostentatious, nor profuse of expense; but on the contrary is simple, easy, frugal. While on the one hand it spares no needful expense, and neglects nothing decent or becoming, it is too condescending to aim at an entire separation from all the modes of common life. Its great perfection consists in a delicate use or application of common things, and a generous depreciation of all *ex-*

ternal decoration, compared with *personal* grace.

There is something in *style* that is analogous to dress. An elegant style is rarely pompous, never ostentatious. It does not discard common modes of expression, because they are common. It does not aim at any thing, that is apparently unattainable to the greater part of mankind. It is always neat, and occasionally rich; but simple and unaffected. It is not elegance, but *pedantry*, which excludes familiar words from familiar conversation among the higher orders of society, or from familiar letters; or from discourses intended for promiscuous assemblies.

But secondly, *euphony* is a grand essential of an elegant style.

Music, in the appropriate sense of the term, is one of the highest embellishments of life; and there is a euphony in *language*, that is entitled to equal or superior regard. This euphony is a source of elegant gratification, while it contributes to the higher purpose of instruction, or moral impression. That the ear is very differently affected by different sounds; that it

is highly entertained by some, and as much disgusted by others; no person of ordinary perception can need to be informed.

The euphony of language is of two kinds, namely, *absolute* and *relative*. Absolute euphony is that which is pleasing in *itself*, and for its own sake, without reference to any thing else. Relative euphony depends on a real or supposed *fitness* to some desirable *end*. Thus certain sounds are well suited to express *tender* emotions, while others are adapted to those, which are *bold* or *sublime*. These are agreeable in proportion as they are expressive.

The subject in both its parts demands a more particular consideration.

OF ABSOLUTE EUPHONY.

I have already observed, that certain words are in themselves agreeable to the ear. This remark applies to many *simple* sounds, and still more to certain *combinations*.

1. There are many *simple sounds*, which are in themselves agreeable to the ear. The qualities, which render them so, are chiefly smoothness,* and rotundity or fulness. Smooth-

* See Essay. Part I, Section 6.

ness of sound has an effect on the ear, analogous to that of smooth bodies on the touch. Apart from the expression, the vowels and the inaspirate and smooth consonants, such as *l, m, n, r, b, d, p, t, v, &c.* are incomparably most agreeable to us. As to fulness, the sound of *o*, in *no*, is more agreeable, than *a* in *nay*, or *e* in *me*; and that of *a* in *part*, than *a* in *pat*.

2. The absolute euphony of language depends much on a happy *combination* of those sounds, which are individually agreeable. As in music, so in language, the simple sounds may be good in themselves, but so ill combined, as to become highly offensive. From natural affinity, some articulations coalesce very easily with others; and, on the other hand, from a natural opposition, some are incapable of such coalition. Thus for instance *p* and *l*, or *p* and *r* may be easily combined in that order, but not *l* and *r*, nor *m* and *r*.

To the preceding observations, I add, that the absolute euphony of language, like that of music, requires *variety*. All the senses are disgusted with sameness in those things, which at first afford the highest delight. *Honey* is delightful to the

taste ; but, without a mixture of other things, it presently cloy^s. *Spring* is delightful ; but we do not wish for *perpetual* spring. The perfection of music with regard to expression forbids the frequent repetition of the same chords, however delicious in themselves. It is promoted by various interchanges of imperfect chords, and sometimes by *dissonant* combinations. The like may be observed of *articulate* composition. The finest articulations, perpetually repeated, would soon lose their power to please.

There is another constituent of euphony in language beside those of simple and combined articulations, and very distinct from them, and that is, *rhetorical* intonation* ; and this requires attention not only from the speaker, but the composer. The reader should accommodate his inflections and intonations to the composition he delivers, in such a manner, as to give them all the graces consistent with its nature and design. But, where there is little variety in the composition, there will of course be a great monotony in a proper elocution ; and all the de-

* See Book I. Part I. Sect 9.

fects of the former must in a great measure appear in the latter.

Having premised these several things, I proceed to suggest a few rules for promoting the absolute euphony of language, or that, which has no regard to expression.

I. So far as may be consistent with pertinence and variety, we should avoid the use of all words of *difficult pronunciation*; such as *despicable, exclude, exquisite, extrinsic, practicable, asked*.

There are sympathies between the organ of speech, and that of hearing; and what is a needless labor to the one, is a weariness to the other.

II. We should discard, as far as we conveniently can, all words that are *rough* and *grating* to the ear; such as *each, much, which*, and those which abound in hisses. Such indeed are the materials of our language, that we cannot always confine the use of such words to those occasions, in which we wish to give asperity to expression. The conjunctive pronoun, 'which,' for instance, (the source of so much jargon in some of our best productions,) cannot always be supplied by a better expression. Most of the discordancy,

arising from the use of this word, however, in some popular writers, may and should be avoided by every one, who regards the euphony of language. In Alison's writings, I believe, it occurs on an average once in every * sentence; whereas, in nine instances out of ten, the use of this *ragged* word might, in some of the following ways, be superseded :

1. The relative pronoun, 'which,' may often be avoided by an ellipsis, as in the following example. The book you gave me; not The book 'which' you gave me.

This ellipsis, Dr. Blair allows in familiar compositions, but not in those which are dignified and solemn. If, however, it is equally perspicuous, more concise, and more harmonious, it is hard to imagine, why it should not be admitted into every species of writing. This elliptical expression frequently occurs in the compositions of Mr. Ames.

In many instances, the omission of 'which' gives

* The writings of our countryman, Fisher Ames, are remarkably free from this popular blemish; as also those of Dr. Beattie.

occasion for a further ellipsis, whereby the elegance and the force of expression is greatly increased; as, The morality, enjoined in the gospel, is pure and perfect; not The morality, 'which is' enjoined.

2. The participle in *ing* may often supersede the pronoun, 'which,' and the indicative mode. Thus it is better to say, The happiness, *arising* from virtue; than The happiness 'which arises' from virtue.

3. *That* may often supply the place of 'which;' as, Joys 'that' are past; instead of Joys 'which' are past.

4. 'Which,' may often be superseded by a simple epithet, preceding the subject; as, Past enjoyments; instead of Enjoyments 'which' are past.

5. The phrases, 'by which,' 'in which,' and perhaps some others of the like kind, may often be superseded by the harmonious words, *whereby* *wherein*, &c. which, though capriciously discarded by many polite authors, are still retained by some, who, in point of elegance, have no rivals, particularly by Dr. Beattie, (See these words

defended by the judicious Dr. Campbell, Phil. Rhet.)

The asperity of our language would be considerably diminished by the general use of the smoother prepositions, *amid*, *among*, *beside*, *between*, *toward*, and the adverb, *while*, instead of the harsher words, *amongst*, *amidst*, *besides*, *betwixt*, *towards*, and *whilst*.

III. • Our words should not only be harmonious in themselves, but they should be harmoniously *combined* one with another; that is, the initial sound of every succeeding word should be such, as may readily coalesce with the final sound of the preceding. • To this point, far greater attention is due, than is generally paid.

Many of our vowels, and still more of our consonants are incapable of an harmonious and indiscriminate combination. *Vowels* of the same sound, or of the same degree of fulness do not succeed easily one to another. For instance, it is harder to say *the ear*, than *the eye*, or *the arm*; or to say *Martha and Mary*, than *Mary and Martha*, giving the Italian sound to the last *a* in *Martha*. Among the consonants, *b* is not easily

succeeded by *d, g, k*, nor *t* ; nor *d*, by *g, c hard, k*, or *p*. The following examples may serve to show the dissonance of such combinations; *glib discourse, drab gowns, drab coat ; good girl ;* good corn, good poet, great beauty, great cold, great portion.*

When three or more consonants are combined in two successive words, the difficulty is generally increased, as in the following instances; *grand parent, greatest plenty, amongst professors.*

In the arrangement of words it is desirable in general, that the vowels be succeeded by consonants, and consonants by vowels. In order to this we must often reject the word, that first presents itself to our minds ; we must avail ourselves of all the liberties of transposition ; and we must become more or less elliptical, as euphony in this particular requires.

IV. We should be cautious of reiterating

* This subject deserves far greater attention, than it frequently receives, in naming children. How many instances occur, in which the Christian name is so ill adapted to the surname, as to require an effort to pass from one to the other !

the same sounds in too close succession. However pleasant the sounds in themselves, repetition may render them unpleasant, as in the following examples ; *special allowances, an ancestor, extravagant anticipation, apprehensive of evils, your errors.* When the sounds are in themselves *unpleasant*, the repetitions are proportionally so ; as, for instance, in the following phrases, which often occur in authors of reputed taste ; ‘much which,’ ‘which each,’ ‘which such.’ ‘The effects which such qualities produce,’ &c. Alison on taste, (p. 106,) ‘In a dress in which each limb was differently colored,’ &c. *ib.* One of these horrid combinations occurs twice in the following short sentence from an excellent scholar of *our* country ; ‘Men received much which was true, but they also retained much which was false.’

It may be useful to show by a few examples, how easily some of these dissonant repetitions may be avoided.

Dissonances,	Harmonized.
'The effect which such qualities produce,' &c.	'The effect produced by such qualities,' or 'The effect produced by qualities like these.'
'In a dress in which each limb was differently colored,' &c.	'In a dress wherein each limb,' &c. or, 'In which the several limbs were differently colored.'
'Of the various arts by which riches are obtained.'	'Of the various arts whereby riches,' &c.
Rambler, No. 131.	
'Let such teach others who themselves excel.'	'Let those teach others,' &c.
Pope.	

V. So far as may be consistent with variety and expression, euphony requires the several sentences to *begin*, and still more to *close*, with long or emphatic syllables, and those of agreeable sounds. The following are happy exemplifications of this rule; 'Silver and gold have I none.' 'Happy are the pure in heart.' 'Known unto God are all his works from the beginning of the world.'

There is often great beauty however in closing with a trochee or a short syllable, preceded

by a long one; as, 'Great is your reward in heaven.' 'Humility is the way to honor.'

But, as well observed by Dr. Blair, 'Words which consist chiefly of short syllables, as *contrary*, *particular*, *retrospect*, seldom terminate a sentence harmoniously.

The preceding rule applies with proportional importance to the principal and subordinate members of a sentence.

VI. Euphony rarely admits in immediate succession more than three syllables of the same kind, whether long or short, emphatic or unemphatic; and never, without the intervention of a pause, so many as *three short* ones, unless they are of easy transition.

The following line from Dr. Watts therefore would be indifferent *prose*, and it is still more defective *poetry*;

'Lord when thou didst ascend on high;' as it has neither a long syllable, nor a pause, from the first syllable to the sixth. A pause after a short syllable supplies the place of a long one, as in this sentence; 'A certain Hermit had scooped his cave near the summit of a lofty mountain, where he had an opportu-

nity for surveying a large extent both of sea and land.' There is or may be a rhetorical pause after 'opportunity,' whereby the rhythm is preserved, which would otherwise be destroyed by the concurrence of four short syllables.

VII. Euphony requires that every sentence of considerable length be divided into members of a moderate extent, and that those members be so proportioned, as to form a kind of balance one to another.

VIII. Euphony requires that every sentence and every paragraph be so constructed, as to exclude all monotony from a proper elocution, and to favor a constant variation of inflections and tones. It is unpleasant to have more than two or three sentences in succession terminate with the same inflection, whether rising or falling; or to have any *two* so constructed, as to require the like emphases and intonations.

The foregoing rules, I conceive, are entitled to the practical regard of all who aim at a melodious style. Absolute euphony indeed is not the principal ingredient of elegant composition. It is however too important to be neglected, as it generally is.

A harsh discordant style is to the hearer, like a rugged road to a person travelling in a carriage, and to the speaker, like the same road to the poor laboring animal, who is jostled and jerked and fatigued with a thousand obstacles, and impediments. Melody, it is true, may sometimes enervate the expressions; but, where there is nothing harsh in the thoughts, there is little danger of rendering the current of our words too smooth. This current may vary in a thousand meanders, and occasionally pour along with rapidity and force. But nothing is lost by smoothing the borders and removing from the channel every needless obstruction. It is a worthy object to please, so far as may be consistent with higher ends, and still more, where it is *conducive* to those ends. With these observations I proceed to remark on a more important constituent of an elegant style; viz.

RELATIVE EUPHONY.

This euphony is nothing else, than a harmony between the sound and the sense; an agreeable coincidence between one and the other. It is analogous, I have already observed, to the beauty of fitness and proportion. A ju-

ditional adaptation of one thing to another reconciles us in a measure to deformity in the things themselves; imparts a degree of beauty to those, which are indifferant; and gives the highest ornament to those, which are independently graceful. Fine sentiments and a polished style are to each other, like opposite mirrors, mutually reflecting all the light and beauty, that appears in either. The euphony, we are now considering, accommodates itself, as far as may be, in nature and degree, to all the changes of thought and feeling, and comprises every perfection of verbal expression. Hence we may apply to this, what the elegant Dr. Gregory says of a sister art; 'Music must propose to itself a certain effect, to be produced on the hearers. If it produces this effect, it is good music; if it fails, it is bad. No music can be pronounced good or bad in itself; it can only be relatively so.' So that euphony in language is comparatively unworthy of regard, which is not connected in the way of expression with some valuable thought. These things premised, I proceed to suggest a few rules, whereby we may promote this great essential of an elegant style.

I. In all practicable cases, the principal words should be in themselves descriptive of the things they represent, and their mimetic powers should be aided by the general structure of each sentence. Words may imitate in some degree many other *sounds*. When other things are equal, such words are to be preferred, as more picturesque, than others. Such are the following words; *buzz, hiss, scream, shriek, bawl, groan, crash, dash, roar, rattle, snap, crackle*, and many others. I do not say, that any of these words have a perfect resemblance to the things they stand for. But there is frequently a degree of that similitude, which aids the expression.

Further, single words by their structure and pronunciation may be in some measure descriptive of *motion*. This may be observed of *quick, slow, agility, celerity, loiter, drawl, prolong, run, walk, &c.*

The varieties of motion, however, may be represented far more by the structure of periods, than of single words. There is a manifest resemblance between a succession of long syllables and slow motion, as also between a succession of short ones and quick motion.

EXAMPLES.

‘Cataracts of declamation thunder here.’

Cowper.

‘Will not man awake,
And, springing from the bed of sloth, enjoy
The cool, the fragrant, and the silent hour,
To meditation due and sacred song?’

Thomson.

‘But here the needle plies its busy task,
The pattern grows, the well depicted flower,
Wrought patiently into the snowy lawn,
Unfolds its bosom; buds, and leaves, and sprigs,
And curling tendrils, gracefully disposed,
Follow the nimble finger of the fair.’—*Cowper.*

‘Smooth to the shelving brink a copious flood
Rolls fair and placid; where collected all,
In one impetuous torrent, down the steep
It thundering shoots, and shakes the country
round.

And from the loud resounding rocks below
Dashed in a cloud of foam, it sends aloft
A hoary mist, and forms a ceaseless shower.’

Thomson.

‘The wain goes heavily, impeded sore
By congregated loads adhering close

To the clogged wheels; and, in its sluggish
pace,
Noiseless, appears a moving hill of snow.'

Cowper.

II. • In all practicable cases, the words and combinations we employ, should be such, as naturally tend to produce *emotions*, analogous to those, which are excited by the things they represent. •

Few will be disposed to deny, that certain musical sounds have a natural fitness to excite certain emotions; and that they are unfit to produce those, which are of a different nature. As little can this be denied of *articulate* sounds. Of these, some are pleasant, and others unpleasant; and of the former, some please by their beauty, some by sublimity, some by gentleness, some by vigor.

Things, which are odious or disgusting, are best expressed by dissonant words and combinations; and, on the contrary, things which are pleasing, by softer sounds, either slender or full. The larger vowels and diphthongs, such as the German and the Italian *a*, as in *law* and *laugh*, the natural *i*, as in *bright*, *o*, as in *throne*, and *oi*, as in *boil*, are favorable to the majestic

or sublime; as also the liquids, *l, m, n, r, v*, and *z*; the semimutes, *b, d, g, j*; and such combinations of mutes and liquids, as admit of an easy pronunciation. (Essay, Part I; Sect. 6, Campbell's Philos. Rhet.; Sheridan's Lect. on the Art of Reading, and Dr. Beattie's Ess. on Poetry and Music.)

EXAMPLES.

‘Before Jehovah’s awful throne,
Ye nations bow with sacred joy.’

‘Loud may the troubled ocean roar.’

‘A rough, bold sound,’ (says Lord Kaimes,) ‘animates the mind. The effort perceived in pronouncing, is communicated to the hearers, who feel in their own minds a similar effort, rousing their attention, and disposing them to action.’

P. 12. vol. 2.

To produce the effect, however, these laborious articulations must be succeeded by those, which are easy.

Sentiments, designed to soothe or calm the mind, should be expressed in smooth and flowing sounds. To those which are delicate and sprightly, words composed of slender vowels

and single consonants in alternate succession, are best adapted.

EXAMPLE.

‘Blessed are the meek ; for they shall inherit the earth.’

III. It is well observed by Dr. Blair ; ‘When we aim at dignity or elevation, the sound should increase to the last.’ The longest members of the period, and the fullest and most sonorous words should be reserved for the conclusion ;’ and by Lord Kaimes ; that ‘When a climax in sound and clinax in sense coincide in the same passage, the concordance of sound and sense is delightful.’

EXAMPLE.

‘Let the *child* be indulged in trivial things ; but the *youth* should exchange his sweetmeats and baubles for nobler entertainments ; and, as revolving years move on, the circle of action should enlarge, and all his pleasures and desires should become more and more worthy of an immortal mind.’

IV. ‘Where it is our design to vilify or degrade an object, the sentence should close with the more diminutive members and words.’

EXAMPLE.

In the absence of danger, some have courage to encounter the lion, the proud monarch of the forest, who, after all, shrink from the face of a rat.

SECTION V.

OF FIGURATIVE LANGUAGE.

Having in the previous sections considered the four grand essentials of a good style, so far as it depends on the choice and arrangement of words in their usual signification, we now proceed to inquire into some of those *rhetorical figures*, which abound in almost every language.

These, when properly employed, conspire with every excellence of plain language to heighten the proposed effect. They contribute to perspicuity, precision, strength, and elegance, or grace. On the contrary when abused, they tend to destroy the effect of every good quality with which they are combined; turning grace to deformity, and light to darkness. Says Dr. Campbell; ‘The immoderate use of metaphors, is the principal source of all the nonsense of orators and poets.’ Mr. Locke was so much affec-

ted by the various abuses of figurative language, that he was almost ready to deny it any legitimate use.* It is sufficient however to guard against perversion, while we avail ourselves of all the advantages, to be derived from this species of language.

Figures are defined by Dr. Blair 'to be that language, which is prompted either by the imagination or passions.' Some figures are denominated tropes, and consist in using words to signify something different from their original meaning; as when we say, 'The morning of life,' instead of 'The early part of life.'

'All tropes being founded on the relations, which one object bears to another, the name of the one may be substituted for that of the other; and by this the vivacity of the idea is generally increased.' The principal tropes are the three following, viz. *Metonymy, synecdoche, and metaphor.*

Tropes founded on the several relations of cause and effect, container and contained, sign and thing signified, are called by the name of metonymy; as, 'We shall enjoy our labors;'

* See Essay on Human Understanding. Book 2, Chap. 14, Sect. 34.

‘The heavens do rule ;’ ‘Such a thing would be inconsistent with my cloth :’ that is, we shall enjoy the profits produced by our labors ; God, who is enthroned in the heavens, does rule ; and, such a thing would be inconsistent with my profession, which is signified by my cloth or dress. Where the whole is put for a part, or a part for the whole ; a genus for a species, or a species for a genus ; the singular number for the plural ; or the plural for the singular ; and in general, when any thing less or any thing more, is put for the precise object meant, the figure is then termed a synecdoche.

EXAMPLES.

1. ‘Is not the hand of Joab in this ?’ 2 Sam. Cæsar conquered the Gauls ; that is, Cæsar and the army he commanded.

These two figures are frequent in common discourse ; and they may embellish any species of composition provided they be not *too* frequent, nor below the dignity of the subject. On these two points indeed and particularly the latter, there is need of some care. To say for instance, ‘the bottle has been the ruin of millions,’ is not so refined, as to say literally, ‘Intemperance has

been the ruin of millions.' For these two figures thus much may suffice, some others require a more distinct consideration.

OF METAPHORS.

Metaphor is a trope in which a mere resemblance is taken for identity; or in other words it consists in substituting the name of one thing for that of another, in some measure like it; as when it is said of a brave or a ferocious man, He is a lion, or a tiger.

Metaphors pervade all languages from the least to the most improved. When judiciously used they add light and beauty to language; and to that belongs a large share of the encomiums bestowed by Dr. Blair and others on figures in general. 'Figures,' says Dr. Blair, 'are also attended with the advantage of giving us a more clear and striking view of the principal object, than if it were expressed in simple terms, and freed from its accessory idea. By them language is enriched and made more copious. They also give dignity to style, which is degraded by the familiarity of common words. Figures have the same effect on language, that a rich and splendid apparel has on a person of rank and

dignity.' And it is observed by Dr. Lawson (Lect. 15,) that 'The truest representations of nature please most. And it is for this reason that figures are agreeable.' And Dr. Blair (speaking of these tropes) says, 'of all the figures of speech none approaches so near to painting, as metaphor. It gives light and strength to description; makes intellectual ideas in some degree visible by giving them color, substance, and sensible qualities.' The proper use of this figure may be secured by a due regard to the following rules.

I. 'The resemblance, on which a metaphor is founded, should be clear and striking.' If it be indistinct or obscure, it will perplex and confound instead of enlightening the subject.

II. 'Metaphors should always be derived from subjects familiar to those to whom they are addressed.' If, for instance, it were said of a strong man, 'He is an Ajax,' the figure would be unintelligible to a great part of the world.

III. 'All metaphors, intended to dignify, or adorn, should be elevated and pure; free from all indelicate associations.' Virgil* is faulty,

*Æn. B. 3. v. 575.

when he speaks of a burning mountain, vomiting out its bowels, and Dr. Young in the following passage.

——the sun,

Rude drunkard, rising rosy from the main.

Night V.

IV. We should guard against a confused mixture of metaphorical and plain language ; as in the following example from Dr. Young ;

——The wise shall taste

The truths I sing——

V. We should not combine in the same proposition two metaphors inconsistent with each other. For instance, though we may speak of the passions, either as plants, or as flames, it would be incorrect to say, ‘We should eradicate every vicious passion, which has been enkindled in the heart.’

VI. We should not *multiply* metaphors on the same subject, though in different propositions.

The following stanza from a hymn by Mrs. Barbauld, an author generally and justly respected, violates not only this, but the preceding rule.

‘Again the Lord of life and light
Awakes the kindling ray ;
Unseals the eyelids of the morn,
And pours increasing day.’

In the second line, are two incompatible figures ; and the two figures in the third and fourth lines can hardly meet on elevated ground.

ALLEGORY.

Allegory is a series or combination of metaphors, adapted one to another, in such a manner, as to make a consistent whole ; as in the following example.

‘Religion is not the fountain, which plays only in the gardens of the palace, but the rain of heaven, which descends alike upon the enclosures of the rich and the poor, and refreshes the meanest shrub, no less than the fairest flower.’

Frisbie.

All fictitious history, though not metaphorical, in its component parts, is considered as allegorical. An allegory may be protracted to an indefinite length, and has always been a favorite mode of communication. It abounds in the holy Scriptures, particularly in the prophetic parts, and in the instructions of our blessed Lord.

As examples, I would refer the reader to the parable of Nathan, 2 Samuel, Chap. xii, 1—4; to those of our Saviour, Matth. xiii, 3—8; and Luke x, 30—35; xii, 16—20; xv, 11—32; xvi, 19—31; and xviii, 10—13; and to Isaiah v, 1—6; xi, 6—8; and xxxv, 1—10. For instances of this figure in secular writing, see *Æsop's Fables*, *Gay's Fables*, *Spectator* No. 183, *Rambler* No. 30, and *Pilgrim's Progress*.

In allegorical composition the following rules should be observed.

1. • Let the subject, with all the component parts of the allegory, be dignified and chaste, in proportion to the dignity and delicacy of the subject and the occasion, to which they are applied. •

2. • In an allegory of considerable length, great care is requisite, to render it in all parts consistent with itself. •

3. • We should attend carefully to the selection of circumstances, in order to give vivacity to the whole. •

4. • An allegory should not proceed far, without developing, in some measure, its meaning or

application. It may be too enigmatical. This rule, however, does not apply to *prophecies*, which are not intended to be understood before they are accomplished, nor to such *parables*, as involve *reproof*; which, if immediately understood, would not be received.

SIMILE OR COMPARISON.

Comparison is nearly allied to the preceding figures; but differs from them in being more formal; and generally more clear. It is commonly expressed by one or more of the particles, *like, as, so*. Thus, if I say of a man, 'He is a lion,' it is a metaphor; if I say, 'He is as bold as a lion,' it is a comparison.

In the use of this figure the following rules should be regarded.

1. 'The resemblance between the things compared should be such, as on suggestion may readily appear.'

2. 'We should abstain from those similitudes, which are too notorious, to produce a lively impression.'

3. '*Long* similes should never be introduced into passionate discourse, being wholly unnatural in one, who is strongly excited.'

Short comparisons however are not incompatible with pathos.

CONTRAST OR ANTITHESIS.

Contrast is a figure, somewhat related to simile. The latter is founded on resemblance; the former on opposition. To render beauty more fair, and deformity more ugly, we may present the contraries simultaneously or successively to view; and that is denominated antithesis or contrast.

EXAMPLE.

‘A man of the world grovels in the dust, while the Christian soars above the stars.’

Antitheses, judiciously employed, have a happy effect. They may however be indulged to excess.

Some antitheses consist in opposite applications of the same words; thus, ‘Never less alone, than when alone.’ Of such oppositions Dr. Lawson (Lect 15,) observes, ‘These are dangerous beauties; I know not of any writers who have used them much, without abusing them.’

PARODY.

Parody consists in reversing the sense of a

well known passage, by changing some of the principal words for those of an opposite meaning; as in the following instance. 'The path of the wicked is like the dusky eve, which lowereth more and more unto perfect night.' This figure, if not abused by excess, may contribute to amenity and force. Parody, however, is sometimes used in satire or burlesque; and in this case, the chief expressions of the original are not reversed, but humorously changed.

IRONY.

Irony is a figure, in which the sense intended is directly opposed to the literal import of the words, and is made apparent by the absurdity or extravagance of the usual construction; as when it is said of one notoriously ignorant, He is very learned.

'This figure,' says Dr. Lawson, 'is useful not only in comedy and satire, its most usual province; but hath place also in the pathetic and sublime.'

It sometimes occurs in the holy scriptures; see, Job xii, 2; 2 Cor. xi, 19.

For some of the best examples of irony in common authors, see Mr. Burke's Vindication

of Natural Society; and Bishop Hare's Treatise, On the Difficulties and Discouragements, which attend the Study of the Scriptures in the way of Private Judgment.

RULES FOR IRONICAL COMPOSITION.

1. Irony should be consistent from beginning to end; that is, it should not be intermingled with literal propositions.

2. The true meaning should be fully unfolded by the nature of the case, or the manner of expression, especially where the subject is of high importance.

• INTERROGATION

Is figuratively used in affirming or denying. Thus, when we would represent a thing as undoubtedly true, we ask, 'Is it not so?' that is, we call on those we address, to disprove it, if they can, or deny it, if they dare. On the other hand, when we would emphatically *deny* a thing, we ask, '*Is* it so?' For examples of this figure, see Gen. iv, 7; Job iv, 17; Psalm xciv, 9; Isaiah v, 4; and Jer. ii, 5.

The occasional use of this figure gives to discourse variety, vehemence, and animation.

HYPERBOLE.

Hyperbole consists in the use of such words and expressions, as require some abatement from the usual meaning, in order to reduce them to real truth ; as, if it were said of a moonlight evening, ‘It is as light as day.’ Hyperboles are frequent in the holy scriptures ; as examples of which, see Isaiah xl, 17 ; Matth vi, 34 ; Luke xiv, 26. They are often employed in lively description, and more frequently in passionate effusions. They are the natural language of strong emotions. Hence the following, from the Night Thoughts, alluding to the eclipse and the earthquake, which attended the crucifixion of the Son of God, will not to many appear extravagant ;

‘He wept ; the falling drop put out the sun.
He groaned ; that groan earth’s deep foundations shook.’

We should be cautious, however, that we do not exceed the bounds of nature.

PERSONIFICATION.

‘In personification, inanimate things are represented as real persons. It is distinguished by Dr. Blair into three degrees.’

1. When we attribute some of the *properties* of living creatures to inanimate things, as in the following phrases ; ‘ a malignant fever,’ a ‘ deceitful disorder,’ ‘ an angry cloud.’ The first degree of personification may be freely admitted into every species of composition.

2. The second degree of this figure consists in attributing *life* and *action* to inanimate things, as in the following examples ;

‘ Macbeth does murder sleep, the innocent sleep.’—*Shakespeare*.

‘ The breeze
Heaved its deep sobs among the aged trees.

Rogers.

There are many happy instances of such personification in the sacred books. It abounds in every species of *poetry*, deserving the name ; contributing more, than almost every other figure, to vivacity. Nor is it unfrequent in *prosaic* composition.

3. In the third degree of personification, inanimate things are represented, either as addressing themselves to us, or listening to what we say.

EXAMPLES.

‘The voice of thy brother’s blood crieth unto me.’

‘Answer me, burning stars of night,

Where is the spirit gone,

That past the reach of human sight,

Even as a breeze, hath flown?

And the stars answered me, “We roll

In light and power on high,

But of the never-dying soul,

Ask things that cannot die.” —*Mrs. Hemans.*

In the use of these bold personifications, the following rules should be observed.

1. They should never be employed on subjects of little or no dignity.

2. They should not be employed, where they are not prompted by passion.

APOSTROPHE

Is an address to a real person, but to one, who is either *dead*, or *absent*. It is not so bold a figure, as that of personification. It requires, however, no inconsiderable degree of passion, to render it proper.

EXAMPLE.

‘O, mighty Cæsar! Dost thou lie so low?’

Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure?—Fare thee well.'

Shakespeare.

VISION.

The last figure I mention is vision. It consists in representing events, remote in time or place, as actually passing or present. The use of this figure may conduce very much to vivacity and pathos; as in the following instance.

'Again 'tis night; the diamond lights on high
Burn bright, and dance harmonious through the
sky;

And Silence leads her downy-footed hours
Round Zion's hill, and Salem's holy towers.
The Lord of life, with his few faithful friends,
Drowned in mute sorrow, down that hill descends.

They cross the stream that bathes its foot, and
dashes

Around the tomb, where sleep a monarch's
ashes;

And climb the steep, where oft the midnight
air

Received the sufferer's solitary prayer.'

Airs of Palestine, page 19.



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PRAXIS.

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PRAXIS,

in which the pupil is to be exercised in distinguishing the rhetorical figures.

‘How has expectation darkened into anxiety, anxiety into dread, and dread into despair!’

‘During this fever of the imagination, had sober facts and cold realities been presented, they would have been rejected with disdain.’

‘His discovery burst with such sudden splendor upon the world, as to dazzle envy itself.’

W. Irving.

The graces of a licentious author ‘are the scene of a summer evening, where all is tender, and beautiful, and grand; but the damps of disease descend with the dews of heaven, and the pestilent vapors of night are breathed in with the fragrance and balm, and the delicate and fair are the surest victims of the exposure.’—*Frisbie.*

‘This tyrant, whose sole name blisters our tongues, Was once thought honest.’—*Shakespeare.*

‘O winter, ruler of the inverted year,
Thy scattered hair with sleet like ashes filled,
Thy breath congealed upon thy lips, thy cheeks
Fringed with a beard made white with other
snows,

Than those of age, thy forehead wrapped in
clouds,

A leafless branch thy sceptre, and thy throne

A sliding car, indebted to no wheels,

But urged by storms along its slippery way,

I love thee, all unlovely as thou seem'st,

And dreaded as thou art.'—*Cowper.*

'Yes, thou may'st eat thy bread, and lick the
hand

That feeds thee ; thou may'st frolic on the floor

At evening, and at night retire secure

To thy straw couch, and slumber unalarmed.'

Cowper to his tame hare.

'If but a beam of sober reason play,

Lo, fancy's fairy frost work melts away.

But can the wiles of art, the grasp of power,

Snatch the rich relics of a well spent hour ?

These, when the trembling spirit wings her flight,

Pour round her path a stream of living light ;

And gild those pure and perfect realms of rest,

Where virtue triumphs, and her sons are blest.'

Rogers.

'Hear'st thou that solemn symphony, that swells

And echoes through Philippi's gloomy cells ?

From vault to vault the heavy notes rebound,

FIGURES.

a rocks reverberate the sound.

I and Silas, who at midnight pay,
To him of Nazareth, a grateful lay.'—*Pierpont*.

'Would God I had died for thee, O Absalom,
my son, my son !'—*David*.

'Let the dead bury their dead.'—*Jesus Christ*.

I would close what I had to offer on the subject of figures with a few general remarks.

1. They should never be the result of apparent labor, or study, but such as arise naturally from the subject and occasion, and unsolicited present themselves to the speaker.

2. Figures in general should be used with moderation. A profusion of embellishments, whether in dress or language, is rarely ornamental.

The proper degree of ornament depends much on the nature of the subject. On the same subject, however, we may observe a great variety of style, according to the different talents and dispositions of men ; and, in regard to ornament, style has been divided into five different degrees ; viz. the dry, the plain, the neat, the elegant, and the florid. The *dry* excludes all ornament and grace ; and, at the present day, is

unworthy of any subject whatever. The *plain* style, though it is not ambitious of ornament, does not wholly discard it. Such a mode of writing may be excused, perhaps, even from a man of genius in treating of *scientific* subjects.

The *neat* writer is desirous of pleasing by simple decorations, but fearful of diverting attention from the thoughts to the diction. The master of an *elegant* style siezes with an unwavering, but judicious hand, every appropriate grace, which his penetrating eye discovers through the wide fields of nature and art; but he never obscures, by a profusion of images or colors, the inherent beauty of his subject; an excess, which is characteristic of the *florid* writer.

An elegant style is beautiful or sublime, according to the nature of the subject. If the subject be elevated and expansive, calculated in itself to inspire lofty raptures, or profound awe, the sublime writer will glow with the most energetic figures, while his simplest word will often speak volumes. It is the part of august spirits, however, to occupy this field. Ordinary minds, in attempting the sublime, are in danger of ending, after all their efforts, either in the

glare of bombast, or the congelation of dullness.

Elegance, however, is not peculiar to sublime genius. There is a *beauty* of diction, which requires not the soaring pinions of the eagle; which may be attained by any person of tender feeling, who breathes in melodious notes the spirit of an humble but interesting subject. Such a writer is moderate and gentle in all his movements. He guards with continual care against every thing offensive. He mingles his colors with the utmost refinement, presenting all the variety, his diversified subjects may require. With the gay, he is sprightly; but every word is in harmony with the purest sentiment. With the pensive and afflicted, he has the tender pathos of an æolian harp.

PART II.

GENERAL MEANS OF EXCELLING IN LITERARY COMPOSITION.

THAT professional men, that judges, and advocates, and statesmen, and lecturers, and preachers of the gospel, should be able to speak on any occasion with pertinence and promptness, few or none will doubt. The same talent is highly desirable for the general scholar, for the lady or the gentleman, who would improve and adorn the colloquial scene, and indeed for the humblest yeoman, who has a mind open to instruction from the interesting objects, which are continually before him. In the town-meeting, that miniature of legislation, the peasant, with a ready command of language, might often silence the foppish declaimer, and on some subjects, inform and persuade those, who, in other things, are much superior to himself. I add, that the present course of *religious education* multiplies occasions for a kind of public speaking, in the lectures or addresses, which are given

by persons of both sexes to their classes in the *Sabbath schools*, in which their success must depend in a high degree on the style they employ. Finally, every person of the least respectability will sometimes have occasion to correspond by writing with distant friends ; and he should be ambitious of doing it with neatness and propriety. These several considerations may serve to introduce the following suggestions.

Those, who would be distinguished, as writers, or extemporary speakers, should endeavor

1. To improve, as far as possible, their natural capacities and powers :

2. To collect all the useful knowledge and information, that may come in their way :

3. To aim on all occasions at the best modes of expressing their thoughts :

4. To collect and thoroughly arrange their thoughts, before they attempt to write or speak on any particular subject.

- I. Those, who would be distinguished as good writers or extemporary speakers, should labor to improve as far as possible, their natural

capacities and powers. Among these, I would particularly mention *discernment*, *attention*, *memory*, *imagination*, and *moral feeling*. In this enumeration, I am not perhaps, metaphysically exact ; but I hope it will not be found essentially inaccurate.

1. *Discernment* is of fundamental importance to all excellence in writing.

Discernment is a more popular name for that faculty of the mind, which metaphysical writers denominate *perception*. It is the faculty whereby we recognize the same thing to be the same, wherever it appears, and perceive the various diversities, similitudes, connexions, and relations of things, so far as they come within the province of human knowledge.

The perfection of discernment consists in the accuracy and the quickness of its operations. The best means of improving this faculty are those studies, which require it to be the most exerted ; and among these we may name *mathematics* and *language*, philosophically considered. Every person of either sex, who aspires to the character of a good writer, should be conversant

with algebra, geometry, and trigonometry, and with the philosophy of one language at least.

2. *Attention* is of indispensable importance to the object we are considering. Without this, the natural discernment could be little improved or excited.

Whether attention be a distinct faculty, or only a *habit* of the mind, may perhaps admit a question. Of two things, however, I am satisfied; viz. That some are by nature better fitted for close attention to any subject, than others are, and this attention, whether a faculty or habit, is capable of vast improvement. Like every thing else, it is improved by exercise, and especially by mathematical and moral demonstration; and, in regard to the former, the method pursued by Bishop Watson in his early years is worthy of high commendation, who, in the anecdotes of his Life, (p. 14,) tells us, ‘I thought I never entirely understood a proposition in any part of mathematics, or natural philosophy, till I was able, in a solitary walk, to draw the scheme in my head, and to go through every step of the demonstration, without book, or pen, or paper.’

Attention is the grand characteristic of mental greatness; distinguishing more than any thing else, those rare geniuses, which are regarded as prodigies in the world. The mystery of their greatness is, that they attend to every thing they see and hear. They are curious; they are inquisitive; they are ever in a posture of expectation for something new to be added to their treasure of knowledge. Hence to them every season is harvest, and every field is fruitful.

3. That *memory* is indispensable to all attainments in literature and science, and that a good memory is preeminently important, is too evident to require proof or illustration.

This faculty seems as capable of improvement, as any other, which can be named. It depends much on discernment, and will be improved with it; for those truths are not likely to be retained, which are imperfectly apprehended. It depends on attention. It depends also very much on the habit of recollection. For among the various and innumerable thoughts, which pass successively through the mind, each one is apt to efface the memory of the preceding, unless some pains be taken to renew and fix the

impression. The following* hints, therefore, may be of practical use.

First, every thing most important, that occurs in our reading, our experience, or our intercourse with the world, we should endeavor by particular attention to impress on our mind.

Secondly, at the end of certain periods, and especially at the close of every day and every week, we should recollect every thing most important, that has occurred during the day and week, and do the like at the close of every month and year. This retrospect should not be superficial, but thorough.

Thirdly, it may be well to keep a diary for important events, and a commonplace for important thoughts and happy expressions. But with these preservatives, we should still exert without abatement the powers of the memory; for, as Dr. Johnson, I think, somewhere observes, the memory is like a friend, which, in order to be kept faithful, must be generously trusted.

Fourthly, we should consider what use we would make of the things we would remember,

* See Watts on the mind.

and, on the first suitable occasions, introduce them in conversation.

Fifthly, during the first thirty years of life, we should frequently commit to memory a considerable passage from some good author.

4. A lively *imagination* is essentially important to many species of writing, especially those of a descriptive kind; and it may contribute much to the clearness and vivacity of *didactic* composition.

This faculty is to be improved by the perusal of good poetry and other works of fancy, by an intimate acquaintance with the various fine arts, and an habitual attention to external nature.

5. *Moral feeling* is of fundamental importance in the character of a good writer. This is much insisted on by Quintilian. 'A good orator,' says he, 'must be a good man.' The end of all communication should be the promotion of human happiness; and, as the most effectual means, the promotion of virtue; and, in order to this, the writer should himself be virtuous, or he will labor with little effect. Without moral sensibility, in-

deed, a person can hardly attain to that delicacy in general taste, which is one of the most charming features of fine writing. Says the elegant Lord Kaimes, (El. Crit.) ‘It is common to find *genius* in one, who is a prey to every passion; but seldom delicacy of *taste*.’

The moral qualities most essential are *sincerity*, *purity*, *benevolence*, and *devotion*. In every work designed for the public eye, our sincerity should be undoubted; our purity unsullied, our benevolence tender and enlarged, and our piety fervent. The influence of moral feeling, as it should appear, in writing, is most happily exemplified in Cowper’s Task. In those compositions, which are professedly moral or religious, the character of the author becomes supremely important. It was a just remark of Augustine, ‘He preaches sublimely, whose life is irreproachable.’

II. To excel in writing, we should endeavor to extend, as far as possible, our actual knowledge and information. On this point, Cicero, in his first Dialogue on the character of an orator, strenuously insists.

Every man should be intimately acquainted

with the particular subject, on which he speaks or writes, and especially if it belongs peculiarly to his profession. It is a shame for a preacher to be only superficially acquainted with the scriptures, or an advocate with the law, or a parliamentary speaker with the science of legislation. Each of these should be ambitious of the profoundest attainments in professional knowledge; and should labor early and late, and without remission, to secure them.

But it is unworthy of a liberal mind to be willingly confined within the peculiar province of any profession. The divine should have some acquaintance with the science of law and government, and, on the other hand, most certainly the statesman, and the lawyer, and indeed every scholar, should be well versed in ethics and divinity. The sacred scriptures indeed can hardly be neglected by any person of taste, to say nothing of other characteristics. Says Mr. Knox, when speaking of the Scriptures, (Essay 155,) ‘They abound in such beauties, as never fail to please the most cultivated taste. Beside their astonishing sublimity, they have many a passage, exquisitely tender and pathetic;’ and it is ob-

served by Wirt in his life of Patrick Henry, while speaking of this most distinguished Orator ; ‘ His style of address ’ (to a jury,) ‘ is said to have resembled very much that of the Scriptures. It was strongly marked with the same simplicity, the same energy, and the same pathos.’

The scholar, (and such must be every considerable writer, or public speaker,) must have a general acquaintance with astronomy, and the various branches of natural philosophy. He should be extensively acquainted with the civil history of mankind, and minutely so with the present state of things, particularly in his own community. He should look profoundly into human nature, into the great principles of human action, and mark attentively all the ways of access to the mind and the heart, in all diversities of character. At the same time, he should notice with a critical eye, all the outward indications of inward feeling. This thorough and exact acquaintance with human nature is of ineffable advantage to the writer, and still more to the extemporary speaker, enabling him often to determine at a glance what, how much, and how little it is expedient to say ; and for want of this,

thousands of clergymen and civilians defeat the ends, they wish to promote.

III. After improving as far as possible our native powers, and extending to the utmost our knowledge and information, we should collect and arrange our thoughts on the particular subject in view, before we attempt to write or speak. We should *collect* our thoughts, and endeavor by a thorough investigation of the subject to bring forward some valuable information. We should select the *best* thoughts, which occur to our minds, and limit ourselves within moderate bounds. It is very ambiguous praise, which is paid by Mr. Roscoe, in his life of Leo X, to the moral writings of Pontano, when he says, 'They exhibit rather all that *can* be said, than all that ought to be said;' and yet this commendation is due to comparatively few. Many are barren of good thoughts; and this character is extremely unpropitious to public speaking, in all assemblies, whether civil or religious. If the thoughts be *well* chosen, a moderate number will in general suffice; if *ill* chosen, the fewer the better.

IV. Those, who would be distinguished as writers or public speakers, should pay, at least

in their early years, unremitting *attention* to their *style*. I do not say the *highest* attention. ‘The body is more than raiment.’ The thoughts are more important, than the modes of expression. What is said by Roscoe, of some Italian authors, is certainly a reproach to them ; ‘Internal worth was sacrificed to external ornaments.’ The vehicle was gilt and polished to the highest degree, but it contained nothing of any value ; and the whole attention of these writers was employed, not in discovering *what* should be said, but *how* it should be said.

But, while we pay due attention to the thoughts, there is no need of neglecting the style. But in application to these two points, it were well for us, if in the language of the Rambler, (No 137,) ‘we would believe nothing above our attainment, and consider nothing as below our regard.’ In order to form a perfect style, we should acquaint ourselves thoroughly with our vernacular tongue, attending to the various significations of every common word. We should peruse, and reperuse, and that with a critical eye, the best writings in our own language, and, if possible, those in Greek and Latin. We

should cultivate a taste for *music*, I mean for *musical expression*, properly so called ; between which and elocution, are many important connexions. We should frequently exercise ourselves in writing ; for practice alone can give facility. On all suitable occasions, we should express our thoughts in conversation, and never, on any occasion, allow ourselves to speak with impropriety or inelegance. This last is substantially the advice Lord Chesterfield gave to his son ; ‘ Consider your style even in the freest conversation. After, at least, if not before, you have said a thing, reflect if you could not have said it better.’ At first, it may require us to speak more deliberately and more rarely, than we otherwise should ; but perseverance in this course will finally render elegance and correctness easy and natural to us ; and this habit will be of inestimable importance to an extemporary speaker, and even to a writer.

SUPPLEMENT,

CONTAINING SOME GENERAL REMARKS ON THE COMPOSITION OF LETTERS.

Letters are of two kinds ; those which relate to business, either private or official, and those which are prompted by courtesy or friendship. Letters on business, from the most important to the most humble, as well as every other composition, should be correct in point of orthography and syntax, while in respect to style they are simple, perspicuous, direct, precise, and courteous. They sometimes admit the simple *graces* of composition ; but these are of less importance than the qualities named above. Those epistles, which are dictated by courtesy or friendship, varied as they may be by ten thousand vicissitudes in life and society, admit and require a great variety of style, and afford opportunity for an unostentatious display of every grace. In compositions of this kind, therefore, all persons of leisure should aim to excel, especially as they may become sources of mutual improvement and

pleasure to the correspondents themselves, and frequently to many others.


In the cultivation of the epistolary art, it is of the first importance to guard against common faults, among which are unmeaning apologies, and the reiteration of superlatives and commonplace epithets. A considerable part of most letters is occupied by needless apologies for delay ; and though it is frequently said, a poor excuse is better than none, we have reason to question the universal truth of the proverb. An apology, when required in a letter, should, if possible, be expressed in few words, and generally one short sentence will form the happiest introduction to the principal subject.

Most letters abound in repetitions of a few commonplace words, such as delight or delightful, dear, and very. Ten different scenes or events, perhaps, are delightful, as many things are very good or very bad, and every person that is mentioned is dear. There is no objection to these words when properly used ; but perpetual repetition renders them insipid if not offensive.

A good letter generally, if not always, brings into view one event, if no more, in the history of

one of the correspondents, and generally several incidents mutually interesting to them. The grand essential of a good letter consists in a happy combination of incident with the suggestions of taste and moral observation.

The style of such composition should always be simple and easy, but always in harmony with the subject and the occasion ; sometimes sprightly, sometimes pensive, sometimes delicate, and sometimes sublime ; and, under the hand of genius, aided by striking occurrences, a letter is perhaps the most favorable mode of treating any subject, that does not require labored discussion.





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